

True Chronicles of an Unknown Playwright—II.



THE NEW YORK
**DRAMATIC
MIRROR**



FEBRUARY 12, 1916

PRICE TEN CENTS



WILLIAM CHRISTY CABANNE
Producer of Fine Arts-Triangle Productions

Drama—Vaudeville—Motion Pictures



White, N. Y.
Edmund Breese as Major Stone in "The Fear Market" delivers his ultimatum to Eleanor Gordon, who, as Mrs. Reynolds, has become a victim of his blackmail.



Anthony Quintard (Shelley Hull) in "The Cinderella Man" hears about the rich girl next door from his faithful servant, Jerry (Frank Bacon).



White, N. Y.
Rose Stah as Laura Vincent in "Moonlight Mary" pores over her books while she plans to rescue her little sister from temptation.



White, N. Y.
Otis Skinner as Anthony Belchamber, the swaggering actor in "Cock o' the Walk" is given an opportunity to play Othello and proves particularly picturesque in the part.



White, N. Y.
"You have a limousine body but a jitney brain," remarks the resourceful Emma McCheesney (Ethel Barrymore) in "Our Mrs. McCheesney" to "Beauty" Blair (Hugh Dillman) when he attempts to flirt with her.

THROUGH THE OPERA-GLASS



THE NEW YORK DRAMATIC MIRROR

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TRUE CHRONICLES OF AN UNKNOWN PLAYWRIGHT—II

By A WOULD-BE DRAMATIST

MR. STILLMAN dissected my play minutely. He took up almost an hour to review it, and from all he said about it I was not able to glean one single crumb of comfort. He even hinted, gently to be sure, that the play was not worth the paper it was written on, and politely suggested that I thereafter devote all my energies to engineering.

Hark ye, embryo playwrights and literary aspirants! Take the advice of one who knows. Never ask a manager or an editor for an unbiased opinion of your literary ebullitions. It will only give you heartache, and will do you no good. Better remain deceived about yourselves. For there is no antitoxin that will stave off the "writer's itch"! It is an incurable malady.

Mr. Stillman's candor was no prophylactic for me. It only crushed me temporarily and rendered me miserable. But I did not give up playwriting, as I had promised in my letter to Mr. Belasco; on the contrary, I centered all my efforts on it, and endeavored to eliminate from my work all the faults that Mr. Stillman had pointed out. I devoted three solid years to the study of English and the technique of the drama. I read carefully about a hundred plays of the best European dramatists and took the course in dramatic composition under Brander Matthews at Columbia University.

After a while I mastered the technique of the drama to the extent of being able to trace the action of any play by means of Freytag's diagram. In fact, I soon invented a dramatic curve of my own. Letting the abscissas represent the duration of action, and the ordinates the intensity of action, I succeeded in plotting a curve that resembled a parabola lying on its base. In this way I could tell at a glance the structural defects in a play. If the exposition, climax, and denouement were not properly executed, it could be detected by a kink in the curve. Assuredly I was now possessed of the necessary experience and training to write a masterpiece.

My third play consequently looked very promising. It conformed to all the dramatic canons promulgated from Aristotle to William Archer. It satisfied Freytag's diagram, and my own dramatic curve also. The English in it was good. Half of my dialogue was composed of phrases that I had appropriated from the various plays I had read. The story was intensely absorbing. My wife assured me that she had seen worse plays on the stage. My brother gave me his word of honor that it would be produced. And my mother—to whom I attribute my literary predilection, for she is, without a doubt, the most prolific letter writer that ever lived—well, mother said that my work showed flashes of genius. My friends expressed their appreciation of it in superlatives that I would repeat here verbatim were I not so modest.

But the manager, what said he about this play of mine that was so technically perfect, so intensely dramatic, and so entirely absorbing? If I had not pledged myself to recount the true experiences of my playwriting career, I would have ducked this question. But I am in honor bound to tell the truth.

I had a hundred mimeographed copies of my play made, and sent them broadcast to every manager of repute in the United States. To be sure, it was unethical on my part to do this, for the very act of it. But as I was desirous of getting quick action submitting a play to a manager gives him an option I had to overlook the ethics of it.

I must say that I succeeded—I mean, of course, in getting quick action. In the course of a couple of weeks the rejection slips came pouring in from all corners of the Union, increasing daily in numbers and in rapidity until I was literally buried beneath an avalanche of rejection slips.

But I was not to be put down. The first shock over, the managers' rejection slips made me defiant. Who are they that pose as sponsors of the drama?

Before long an idea struck me—a big idea for a big play. It suggested itself to me after having witnessed a performance of "The Doll's House." Why not begin where Ibsen ends? What happens to Nora after she leaves home? Splendid! Immense!

In the opinion of my literary admirers, the sequel that I wrote was far superior to "The Doll's House." Whereas Ibsen in his play destroys the home, undermines the marriage institution, and robs society of an ideal, I, in my play, rebuild the home by bringing the mother back to the fireside, re-establish the marriage institution on its conventional basis, and restore the shattered ideal.

Instead of sending this play to a manager, as I was wont to do, I turned it over, on the advice of a friend, to a literary agent, who, presumably, had an intimate acquaintance with all the managers, and who, my friend confided to me, could induce the managers to produce any play he recommended. To insure this recommendation I agreed to give the agent a moiety of whatever revenues the play might bring.

Time: A Saturday afternoon some four weeks after I had closed the deal with this agent. I was in my study, pondering over the climax of a new play, when, much to my annoyance, the telephone bell rang for the tenth time that afternoon, upsetting my trend of thought for as many times. Considerably piqued, I took up the receiver and grunted, "Hello!"

My literary agent was at the other end of the wire. Momentarily my voice softened, and I asked meekly: "Oh, how do you do? What is the good word?"

"I think it will be all right about that play of yours," he answered.

"Wh-wh-what!" I stammered: "was it accepted?"

"I think it will be all right," he repeated.

"What manager is going to produce it?"

"Come to see me Monday morning at ten," he replied, "and I will tell you more about it. I'm sure it's going to be all right. Good-bye."

"Grace! Grace!" I called my wife, as I turned several somersaults for joy. "My play has been accepted!"

My wife came running into the room, with Fred, our five-year-old son at her heels.

"What did you say?" she asked, bewildered.

"My play has been accepted! The agent just phoned me! It has been accepted, do you understand?"

Her countenance lit up. "James!" she exclaimed, "is it possible?"

"Certainly. Didn't you hear me talk to him over the phone? There is no mistake about it, Grace, our future is made!"

She threw herself into my arms and cried for joy. Fred began to whimper, and my tears also flowed freely. It was the supreme, blissful moment of our lives.

An hour later the news was all about town. Unable to contain myself, I ran through the streets informing every person I knew—and some I did not know—that my play had been accepted. My wife transmitted the good tidings, via the telephone, to all our relatives, friends, acquaintances, and neighbors. Before long our little home was crowded to suffocation. All came to offer their congratulations. With my wife and son on either side of me, and my own self-importance dawning upon me, I stood in the center of the room accepting gracefully the good wishes that were so kindly extended.

Life, that had hitherto been so prosaic, so colorless, and at times even irksome, now he'd out to me new and irresistible charms. Everything about me seemed re-animated. For two days I roamed about in a state of ecstasy, planning new life and nurturing new ambitions.

A bright April sun ushered in the momentous day on which I was to learn the final disposition of my play. I was up and about long before the sun's

upper limb had emerged from the eastern horizon. I could not sleep. The thought of the brilliant career ahead of me, of the happiness that awaited me, made my heart beat with a painful rapidity. Indeed, my future seemed as bright and as brilliant as the sunbeams reflected from the mirror of my dresser. My little room donned a cheerful aspect. Everything about me seemed attired in holiday raiment. It appeared as if Nature herself flirted with me, trying to play into the good graces of the newly born genius.

At 10 A. M. I presented myself at the office of my literary agent. He had not arrived yet, and I spent a most restless half-hour pacing the sidewalk in front of the building. When I finally espied him, after what seemed to me an eternity, I ran toward him with outstretched arm, and deluged him with a thousand queries. He greeted me cordially, but not with the enthusiasm I had expected.

"You will learn everything by-and-by," he said in answer to all my questions. "Meantime, come up to my office, and I will give you a letter of introduction to the people who are interested in your play. They expect you at eleven o'clock."

The letter my agent gave me was addressed to Mrs. H. C. De Mille, President of the De Mille Company, 145 West 45th Street.

"The De Mille Company?" I asked, with ill-concealed dissatisfaction. "Who are they?"

"Oh, they are reliable," he answered, with his usual evasiveness. "They will treat you well."

I had hoped that I would be introduced to one of the leading managers of New York. I was therefore sorely disappointed. But I pocketed the letter without further comment, and hurriedly departed.

As I neared my destination grave doubts as to the successful disposition of my play crept upon me. Just what occasioned these sudden misgivings it is difficult to say. All I know is that I was extremely uneasy.

My doubts, however, were somewhat stayed when I saw the name of "The De Mille Company, Authors' Representatives," inscribed on the entrance door of the office. "Evidently," thought I, "these people must have sold my play to a manager."

On presenting my letter I was shown into the private office of Mrs. H. C. De Mille, President of the Company.

"Are you the author of —?" she asked.

"Yes," I answered, with my heart in my mouth.

"Sit down, please." She beckoned me to a chair near her desk, then, turning to an office assistant, she added, "Let me have Mr. W—'s manuscript and my notes on it."

"Well," Mrs. De Mille addressed me after her request had been attended to, "you have a very good story here. I read it with interest. I find your play much better than the average submitted by unknown playwrights. Still, it is not all that it should be. You have told an interesting story; in fact, it is very forceful in parts, and there is no doubt but what your material can be turned into a fine play, but I am afraid that I cannot submit it to a manager in its present form. The construction of the play is faulty, the dialogue is uneven, and it wants, on the whole, considerable rounding out. If you are not afraid of work, I believe you can put it into shape. It would be worth while to rewrite it. I will do all I can to help you. - If you will do this, I believe your play will have a chance."

"You need not feel so badly about what I told you. I have no doubt but what you will ultimately succeed. You must bear in mind that playwriting is the most difficult of arts to master. It takes years and years of hard work, of close application, of constant grind, before one can hope to learn its technique. No one has ever achieved fame over night in playwriting. To succeed one must have perseverance." Pointing to a framed inscription on the wall,

(Continued on page 5)

MADAME CRITIC

WHEN are we to see a great war play, I wonder? Since the beginning of the present conflict, ambitious playwrights have turned their attention toward supplying the demand, but no one has come anywhere near success. Like the great American novel, I fear the great war play is a will o' the wisp. And yet it would seem so easy, far easier than mere drawing-room plays depending mainly on tea and toast, and smart conversation by way of maintaining the interest. To be sure, the wife may always be relied upon to create some excitement by taking flight (usually to a safe distance only), with the designing friend of her husband. The drama of commonplace social existence has been made over so many times that we should be as familiar with its ingredients as are the playwrights when they proceed to assort them for public entertainment; yet this type of play still has many prospects for pleasing, whereas there seems some strange influence working against the *bona fide* war play with its big opportunities to enlist the co-operation of the highest qualities in human nature.

I fear that patriotism, heroism, and self-sacrifice have become a bit old-fashioned dramatically, and the playwrights don't understand their employment for modern appeal. At least, up to the present moment the best dramatic material in the world seems to be going to waste. We have had comedies and tragedies served us. Some of these plays sojourned in a mysterious fashion in our midst for extended stay, but not one of them offered anything vital—that something to stir the blood and make us all feel a pride and joy in the fact that human beings possessed such splendid traits of character, traits which made us envious and desirous to go and do likewise, as far as possible. To be sure, there was the successful little vaudeville playlet, "War Brides," which caused much discussion as to

its subject and acting, but its distressing realism chilled one. There was nothing inspiring in "War Brides," nothing to lift up one's spirit. On the contrary, it robbed us of every spark of heroic sentiment. Then there was that lugubrious wail, "Moloch," quickly sent to the storehouse. Several nicely balanced melodramatic comedies interested for some weeks without offense or inspiration. They were described as war plays of perfectly neutral fabric. Then came those with trench scenes. Exploding bombs and an approaching aeroplane were depended upon to provide the thrill that would sustain four acts supporting the scene in question.

In all this lot there has not appeared a single rival for the war plays that some twenty years ago held our elders spellbound from act to act until the final curtain. The roll of the drums, the sound of cannon and musketry, the tramp of the approaching regiment, the concealed spy, the court-martial scene, the beautiful love of the principals—and "my country" above all else, with due respect shown one another by the combatants—all these things fascinated. But in our day war is robbed of its glory and inspiration. Everything is made sordid.

One has some such thoughts when watching the latest war play, "Margaret Schiller," in which Elsie Ferguson plays an extremely taxing role, one without relief from its eternal gloom. We haven't seen such a long emotional role in many seasons, and it must be said for Miss Ferguson that she acts it beautifully, with sustained power. It is far from easy to play one big sob scene, but when one is required to be emotional always it must be a terrific test of ability. Hitherto, Miss Ferguson has merely given us an idea of what she could do with such a role as Margaret Schiller, but as the young German patriot she more forcefully proves her right to be called the most gifted of our younger actresses. As a vehicle for Miss

Ferguson's talents, the play serves its purpose, but as a great war play, which description was bestowed by an attentive press agent, it is nothing of the kind. And once more those who had hoped that it would fill the vacant niche must be content to wait and hope.

The play is beautifully produced and splendidly cast, and perfectly neutral. The author, Mr. Hall Caine, presented the German side as fairly as he did his own. Americans do not figure in the plot in any way. I understand that down in Washington, where the play was first produced for a week prior to its entrance into New York, there was some indecision as to the end of the play, and it was thought advisable to have a doctor appear just before Margaret expired in the arms of England's Prime Minister, and hold out some hope of her ultimate recovery. Evidently the result of the conference was that Margaret could not possibly live—not even to please the sensitive American public which objects so strenuously to death scenes on the stage. So it was that Margaret really passed away after she had purposely let her brother mistake her in the dark for the Prime Min-



ELSIE FERGUSON AS MARGARET SCHILLER IN THE PLAY OF THAT NAME, LEAVES HER FAMILY TO ENTER THE EMPLOY OF THE PRIME MINISTER.

The Players in the Picture. Besides Miss Ferguson, are from Left to Right: Gareth Hughes as Otto Schiller, Eileen Van Blenc as Freda Michel, Joseph Adelman as Dr. Gottfried Schiller, and Marie Rejhardt as Mrs. Schiller.

ister, whose death he had sworn to accomplish by way of revenging the starving of his people.

I don't see how Margaret could ever have lived to be happy with the Prime Minister, for she was an alien-enemy governess with no social position doing individual spy work, and he was the Prime Minister—so there you are.

I went to the Palace on Monday afternoon and was fortunate enough to secure the last seat in the house. I think if I owned the Palace I would be the happiest person in town. Think of the money it holds at every performance, for a vacant seat is a rare thing. Whenever I see one I always fancy that a breakdown in the subway, or illness, or some other unexpected thing must be responsible for it. There is an atmosphere about the place that continues to be delightful. The calla lilies growing and blooming in a background of palms at the foot of the stairway are never permitted to show signs of wilting. And the young women ushers furnish the last word in efficiency. They make you feel quite at home.

Another delight of the Palace is its luxurious ladies' reception rooms done in deep rose and gold with enough mirrors to give anyone a chance to make herself as pretty as possible. And oh, joy of joys, a large telephone booth right there! And you may depend upon it, that telephone works overtime. It is surprising how many theaters have no telephone at all for the use of their patrons. It is far from pleasant to be directed to the drug store around the corner in response to a query. "Where is your telephone?" In bad weather such a disregard for the needs of theatergoers is very annoying. The same courtesy that pervades the out-front part of the Palace is to be found back of the stage, and you may be sure that Reynolds, the doorkeeper, will receive you

in hospitable fashion and pay attention to your inquiries with a polite ear.

Alexander Woolcott, the critic of the *Times*, chanced to have the seat next mine, and I want to tell you right now that what that young man doesn't know about plays isn't worth knowing. I have never heard rumors that he had ever aspired to the laurels of playwright, but he owes it to humanity to do so. In the meantime he could establish an original bureau with a sign reading, "First aid to the playwright. Fortunes of your characters told before you have any idea that anyone knows anything about them. Reliable predictions made concerning the movements of your heroes and heroines. All surprises revealed in detail five minutes after your act begins. How to avoid letting your audiences know all you know, and more, too, before you wish them to."

There was a sketch called "The Unexpected," in which George Nash and Julia Hay did some clever acting. It told of a gentleman burglar of the highest class socially—namely, a safe cracker, and a lady burglar who wanted the same ruby the gentleman. "Slick Somebody," wanted. It was nip and tuck as to who would pull the ruby from the safe. Alexander Woolcott told me everything that was about to happen until my admiration knew no bounds. When the three characters who figured in the skit lay dead on the floor Nash roused himself, and called the others to get up, and they began to chat amiably over supper about "the rehearsal."

"For the love of Mike," murmured a man hanging over the rail in the offing.

The denouement had happened so quickly that Mr. Woolcott hadn't had time to suggest what was going to happen, and I hadn't had time to ask him. I felt as if somebody had slapped my intelligence in the face, had taken advantage of my credulity, and for the first time I appreciated what Editor Bob Davis, of the *Munsey Company*, had said in criticism of a story of mine. "Why, you've deceived your readers. You've made them believe this and that, and then, after you have won their sympathy and interest, you show them that you were fooling them all the time. The public doesn't like to be fooled."

But there is an unwritten law in vaudeville. "Always give your audience a surprise at the end," and I must say "The Unexpected" lives up to its agreement.

THE NORTHAMPTON PLAYERS

DEAR MADAME CRITIC:

I am going to ask you to give this little note space in your page.

Apologies of your article in the Jan. 20 issue of *THE DRAMATIC MIRROR*: everyone loves praise for their endeavors, but one feels somewhat embarrassed when given more than their due. In attempting to establish one municipal theater and company in America, in the hope that others would spring from it, Bertram Harrison and I have been co-workers from the beginning of the experiment at Northampton. As it is entirely an ideal effort, rather than a financial one, it needed both of us, as neither could give entire attention to it.

To give credit solely to one person defeats the purpose we are working for—that of making the citizens proud of their company and their achievement, and to cultivate a true and lasting interest in the theater.

So please let me state that it is Northampton's own achievement and Northampton's own company, and that Mr. Harrison and I are only the willing and enthusiastic co-directors—a service we hope to render some other city in the establishing of a municipal playhouse.

Sincerely yours,
JESSIE BONSTELLE.

NEW YORK CITY, Jan. 28, 1916.

Row.—A very readable interview with Sarah Bernhardt by Arthur Row appeared as a feature of the *Chicago Sunday Herald* of Jan. 16.



Personal



BARRON.—In honor of the seventy-sixth anniversary of his birth, a banquet was tendered to Charles Barron, the veteran actor, by the Knights of the Round Table, on Jan. 22, at the Cafe Tomfohrde, Boston. Mr. Barron was a member of the famous old Boston Museum company of fifty years ago and played leading parts in many of their productions. His best known role is that of Richelieu in the play of that name.

BEVERIDGE.—Ray Beveridge, actress-lecturer, sailed Feb. 5 for Germany by way of the Scandinavian-American line to represent the Hearst News Service in Europe. Since her return about a year ago from the war zone, where she had been serving as a nurse with the German Red Cross corps, Miss Beveridge has been lecturing throughout the country upon Germany's side of the war. She attempted to return to Germany last Spring but was unable to obtain the necessary passport.

BOUCICAULT.—Ruth Holt Boucicault, the actress who, for the past few seasons, has been appearing with Margaret Anglin, is on her way to Europe on the steamer *Rochambeau*. Mrs. Boucicault, who is the widow of Aubrey Boucicault, is planning to take up her residence in Switzerland where she will engage in business on her own account.

BROOKS.—The Montreal *Star* of Jan. 29 contains an interesting biographical sketch of H. Quintus Brooks, the manager of His Majesty's Theater in that city. Mr. Brooks has been engaged in the theatrical business for thirty years, first as dramatic reporter, then as advance representative and later as manager. He was a member of the *MIRROR* staff from 1885 to 1890. He has also tried his hand at publishing. In association with Albert Ellery Berg he issued the first five-cent dramatic paper in America, and in conjunction with Lew Rosen he was responsible for "Broadway," afterwards known as *The Broadway Magazine*. He also conducted the Theatrical Guide of America twenty-five years ago. For the last thirteen years he has been associated with His Majesty's Theater in Montreal.

CABANNE.—William Christy Cabanne, whose portrait appears on the cover page of this issue, is one of the big directors whose characteristics are more frequently reflected upon the screen through the medium of feature pictures, which are making the film drama both popular and respected even in first-class theaters. Mr. Cabanne will long be remembered for his picturization of Tennyson's classic, "Enoch Arden," as well as "The Absentee," featuring Robert Edeson, and "The Failure," featuring John Emerson, both sterling actors who found ample appreciation of their talents and opportunity to display them under Mr. Cabanne's comprehensive direction. As premier producer of Fine Arts Films for the Triangle Corporation, Mr. Cabanne has to his credit "The Lamb" and "Double Trouble," both starring Douglas Fairbanks; "The Martyrs of the Alamo," an atmospheric and historic film with an all-star cast, and "Daphne," his current release, in which Lillian Gish attains screen stardom. Concerning Mr. Cabanne's artistic capabilities, his pictures speak volumes—"books in running reels," to parody Shakespeare.

CRIGHTON.—Indiana has added another playwright to her already populous roll in the person of Mrs. Marian Crighton, whose drama, "The Greatest Nation" is shortly to be presented in New York by William Elliott. Mrs. Crighton, although now living in New York, was born and reared in Warsaw, Ind.

FOGG.—Howard Fogg, formerly manager of the Texas Grand and Crawford, El Paso, Texas, has returned to El Paso, and may take over these theaters the coming season. He is making arrangements to open the Airdome in the early Spring. Fogg counts his friends by the thousands, and is one of the best theatrical men who was ever in El Paso.

GEHBARD.—Flora E. Gebhard, for many years private secretary to Harrison Grey Fiske, has joined the dramatic and motion picture departments of Laura D. Wilck's Agency.

HAWKS.—Wells Hawks, well-known press representative, who was recently reported recuperating in the West Virginia mountains from a long and severe illness, has been engaged as advance agent of the Russian ballet.

HORNE.—THE *MIRROR* regrets to learn of the death in action of Captain C. Morton Horne, a well-known British actor, who had played in several New York productions. He was killed on Jan. 27 while fighting in France with the King's Own Scottish Borderers. He served in the British Army in India, and was one of the best polo players in the army. Several years ago he surprised his friends by going on the stage and, coming to New York, he appeared in "Little Boy Blue," "Officer 666," and other productions. His most recent appearance was in the "Ziegfeld Follies of 1915." After a brief engagement in New York he went to England to enlist. He is survived

TRUE CHRONICLES OF UNKNOWN PLAYWRIGHT

(Continued from page 3)

she continued: "Look, see what Boucicault says: 'Plays are not written; they are rewritten.' Set to work, rewrite this play once, twice, or maybe three times; then I believe you will stand a fair chance of selling it."

I walked dismally down Broadway, ruminating over the cud of my bitter disappointment. "If I had not climbed such giddy heights, if I had not dreamed such enchanting dreams, I would not feel this blow so keenly."

When I entered my home I found the members of my family gathered around the table, just as I had anticipated, discussing the probable success of my play. As soon as they saw me enter the room they all ran toward me with a thousand questions on their lips; but they never asked them. A glance at my face answered all their questions. A deadly silence fell in the room; all remained standing with bowed heads. A funeral scene could hardly have been more solemn. After an unusually long and embarrassing pause, I slowly backed out of the room, went to my study, and threw myself despondently into a seat.

Ere I had time to collect my strayed thoughts I heard a faint knock at the door. I opened it and my wife entered.

"James," she said consolingly as she embraced me, "you must not become discouraged. No matter what



ADELE RITCHIE AND GUY RATES POST ARRIVING AT COOKE'S PRESBYTERIAN MANSE IN TORONTO, WHERE THEY WERE MARRIED ON WEDNESDAY, FEB. 2.

happens, I stand ready to share your failures as well as your successes. I will always believe in you and in your work."

Her words were like balsam to an irritated wound—balsam that soothed my aching heart, calmed me, and restored hope to me.

I went vigorously at the task of rewriting my play. I followed Boucicault's advice to the letter. After a third revision of my play I submitted it to Mrs. De Mille for a second reading, and this is what she wrote me under date of June, 1912:

"I have read the revised Acts I and II of your play with interest. Both dialogue and construction have improved, though your people do not yet talk as people of their station are supposed to talk. The difficulty in the way of your success seems to be in the fact that you do not yourself grasp the value of your situations. . . . Such a playwright as Broadhurst, for instance, would have made more out of the situation in your second act where Brackett discovers that Miss Worth is the wife of his life-long friend. . . . Your story is worth a good deal of work, of that I am convinced. It remains to be seen if you can do the work so well as to make it possible for me to place the play."

In December, 1912, after I had submitted the fifth revision of the play to Mrs. De Mille, she wrote me:

"I have read your latest version with interest. The first act is O.K. The second and third acts contain much repetition, much, very much talk, and a general uncertainty, which must be eliminated before the play can be considered in shape. . . . I am afraid the audience will not like the play in its present form. . . . You must make the husband more sympathetic and attractive."

To alter the play in accordance with Mrs. De Mille's last suggestion, that is, to "make the husband more attractive," would in my opinion have robbed it of its basic idea. I gave her my view of the situation,

but she disagreed with it. A controversy, therefore, ensued which resulted in my asking Mrs. De Mille to release me from my contract. In this she kindly acquiesced.

Entirely convinced that Mrs. De Mille's opinion of my play was erroneous, I sent the manuscript to John W. Rumsey, of the Rumsey Play Company, and asked him for an opinion. This is what he wrote in answer:

"I regret to say that I cannot interest myself further in the manuscript, for the reason that I do not consider it has any commercial value whatsoever. This is a thoroughly disappointing story. It starts out briskly and breezily, then flops, and all interest in the play, as well as evidence of clearness and skill in dramatic construction on the part of the author, are thrown to the wind. . . . Whatever fragment of action there is to the piece is throttled by the dialogue, that repeats itself, that is verbose, pointless, and tiresome. . . . The story is distorted and unreal, unnatural from start to finish. . . . There is one splendid dramatic germ in this work, the curtain to the first act. That is quiet, tense, and immensely effective—just a germ, but germs multiply and thrive, and the man who created this small situation might be profitably encouraged."

This ends the eventful history of the play on which I had based so much hope. When my fame shall have been made perhaps it will be looked upon with more favor, meantime I am writing other plays and still hope to be heard from.

For nine years I have been working unremittingly and in the face of most adverse circumstances. I have written comedies, dramas, tragedies, and farces; but none has beguiled the managers' fancies. I wonder how much longer I am doomed to go on writing without recognition! What if success never comes? 'Gh! the thought is appalling!

That which excruciates my soul most—and probably the soul of every unknown—is the fact that the world at large has so little sympathy with me. The managers and editors consider me a nuisance; at best, a necessary evil. My associates in my office look at me askance. They even scoff at me and refer to me sarcastically as "the playwright."

Yet, despite all the pain and all the mortification we tyros are obliged to undergo, I venture to say that there is not one among us who would throw aside his pen and paper and turn his energies to other activities less hazardous and more remunerative. If our writing has brought us days of vexation, it has equally brought us days of pleasure. No occupation in life can bring nearly as much exaltation as the art of creation. The writer lives in a world peopled with men and women of his own imagery; he lives in a world far away from the workaday life, in a world full of emotions, of thrills, of suspense.

Take heart, friends, obscure playwrights! Let our work be the expression of our true selves. Let us breathe life into our work. If we do this we will wield an immense influence on the future American drama. Our output, poor as it may seem, will swamp the market with plays of all kinds, and afford the managers a greater field to pick from.

by his wife, who, as Marie Ashton, is playing the role of Pleasure in "Experience" on tour.

IRVING.—Daisie Irving, a young Irish woman who made her stage debut under the late George Edwards, has been engaged for the prima donna role in "Come to Bohemia," the new George S. Chappell and Kenneth M. Murchison's musical comedy, with which the Stayvesant Producing Company will begin its career. Miss Irving appeared at Daly's Theater, London, in "The Count of Luxembourg" and "The Laughing Husband."

POPE.—Frank T. Pope, the genial dramatic critic of the *Journal of Commerce*, sailed Tuesday on the *Mohawk* of the Clyde line for Jacksonville, Fla. He expects that the trip, which will consume about ten days, will reinvigorate him for the coming Shakespearean season.

TOMALIN.—Gertrude Tomalin, a young English entertainer, who recently arrived in New York after a successful career in London and the British provinces, is considering offers for engagements in this country. She possesses a large repertoire and is able to furnish an entire evening's entertainment. She has appeared in London before the Sunday League and the Palladium, and is the only monologist who has had the honor to appear at Queen's Hall Chappell Hallad Concerts. The Abbey Foregate Literary Society of Shrewsbury brought Miss Tomalin back for her third visit on Nov. 1, 1915, at which time the entertainment consisted of a selection of war poems, recitations and humorous monologues. She recently appeared before the Colony Club of New York where she met with an enthusiastic welcome.

WEBSTER.—John Webster and Fanchon Campbell, who in private life is Mrs. Webster, have returned from a two years' tour of Africa and Australia, where they have been playing in the George M. Cohan and A. H. Woods's successes, under the management of the J. C. Williamson Company, Ltd. Mr. Webster has been engaged to support Blanche Ring in "Jane O'Dea from Broadway."

ESTABLISHED JANUARY 4, 1879

THE NEW YORK DRAMATIC MIRROR

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Rates on Theatrical, Vaudeville, Motion Picture and Classified Advertisements will be furnished on request.

"The Mirror," the Representative Dramatic Journal of America.—*London Pall Mall*
 "Our Authoritative Contemporary," "The Dramatic Mirror."—*New York Life*

DR. STIRES AND THE STAGE

It is like a healing sea wind to find a minister who can sermonize on the good and evil of the drama without indulging in hysteria. Such a minister is the Rev. Dr. ERNEST M. STIRES, rector of St. Thomas's (P. E.) Church of this city. From his pulpit, Jan. 30, he pointed out some of the weak spots in the drama in a way that has created a hubbub on the Rialto of the Metropolis.

No man of the "cloth" is better qualified to speak on this subject than Dr. STIRES. He possesses the highest type of courage. He keeps his fingers on the public pulse. He is of the hour—a man of travel, a student of all the currents under and atop, sympathetic, at his best when he is helping the man who is down and out. He is an admirer and a patron of the best drama and music. We speak advisedly in saying that the legitimate has no stancher friend.

We regret that Dr. STIRES did not see fit to announce in advance the topic on which he spoke. St. Thomas's would have been crowded by the playfolk of New York if such publicity had been given. Then the profession would have known exactly what Dr. STIRES meant, and would not have had to rely upon an outline report taken from his notes and constructed by a well-meaning reporter of the *New York World*.

The report that Dr. STIRES declared that the sensual appeal is always dragged into musical comedy must be an error. Dr. STIRES is never given to sweeping statements. What he probably said was that the sensual appeal is frequently dragged into musical comedies. If he said this, he was in close proximity to the truth. In saying that a prominent actor who brought his daughter to this city on her vacation from school could find but three plays in New York which he considered fit to be seen by his daughter, Dr. STIRES only told what the actor told him. He did not assert the statement to be a fact. Besides, if the young lady was here in the vacation season she could not have seen the best plays, for they are not to be seen here in Summer. Her father may not have considered the "Summer shows" up to his standard. They are seldom up to the standard of legitimate players, or those who patronize the legitimate.

Mr. BURNHAM, manager of the Gaiety

Theater, of this city, replied to the views (as they were printed in the article referred to) in a way free from captiousness. What he said is true, and having nothing before him but a report elaborated from notes he is right in saying that if Dr. STIRES "will denounce specifically any performance which aims to corrupt public morals, he will find his greatest supporters among the members of the theatrical profession."

A BILL TO KILL

Is it necessary for the Federal Government to establish and maintain a board of censors to pass upon "Movies"—we use the word which the public has taken into its mouth?

There are people who seem to think that everything in this blessed land ought to have the seal of Government approval stamped upon it before it is accepted. If these same people followed their inclinations and had their way, there would be a Government censor in every church, and eventually there would be a United States supervisor in every home. In fine, there would be no local control of anything.

There is now before the Committee of Education of the lower house of Congress a bill to establish a Board of Censors of all films that may seek a place on the screens. If producers and managers see fit to bring out anything they please without restraint from any quarter, there might be some reason for enacting such a bill as the one mentioned. But there is already a National Board of Censorship, and a censorship established by three of the States, whose business it is to guard public morals by scrutinizing all films for production. The fact that these boards have pruned and eliminated, with care and judgment, warrants the statement by the National Board of Censors that conditions are so much better now than they were, that there is a strong possibility that censorship may become unnecessary.

Such a statement would not be made if the Board did not believe it. And if any ulterior object were held by the Board, it is not likely that the public would very long be blinded. This country, as a whole, long since reached the common sense point where hoodwinking is impotent. "You can't fool all the

people all the time" has become an established principle. This is so true that a designing producer allied with a like manager will hesitate before attempting to uproot it.

That the moving picture industry has taken a strong position in the public mind is evidence irrefutable that it is growing better. This is strengthened by the fact that many of the best people in the spoken drama have gone into the silent drama. Anybody obsessed with commonsense knows that a Government board of inspection of any movement in which the general public is interested is liable to be made up of the constituents of politicians who are looked to to give such constituents what in current parlance is known as a soft berth, which means drawing a Government salary for doing nothing. Neither the moving picture industry nor any other in which all have a community interest, has any need of being watched by such appointees.

Kill the Hughes-Smith bill now before the Committee of Education of the lower house of Congress.

BOOK REVIEW

WRITING AND SELLING A PLAY. By FANNY CANNON. 18mo. New York: Henry Holt and Co. \$1.50 net.

It always is refreshing to find a commentary on a given profession written by a worker in it, for although the composition may be superficial in character, it is apt to hit at true values. This view is substantiated, in fact, in Miss Cannon's book. She has been an actress of recognized ability, and has served as play-reader and "doctor" chiefly in the department of a writer's publication these several seasons past, and her observation has been uncommon. Her present work, based largely on contributions to two magazines, endeavors to trace the making of a play from that time when pen first is put to paper, to the end of that "remaking" process called the rehearsal period, appending analyses of two successful plays by way of illustrating her method, a somewhat biased form of agent's contract, a bibliography of some recent books, and an index.

After following this course in Miss Cannon's very amiable company with numerous citations of authority to back up her claims, one is disposed to inquire whether or not, after all, she has contributed anything of very decided value to dramatic literature. Her aim, expressed in an introduction, is to provide a manual "for the infant class in play-construction—for the tyro who has never written a play at all, or who is struggling with his first;" but one examines a new book rather by virtue of its title, which here declares a much more than casual undertaking, and the pretense of which reminds one that nearly all of it has been said and done very efficiently in older works not even included in the bibliography.

There really is not very much to say about the book, beyond that it pigeon-holes for purposes of reference, some suggestive and generally accepted "don'ts" on playwriting and sale. As intimated before, it hits at some true values; but these are encountered rather than led up to; and for the definite, progressive formulation that would prove truly inspirational to the novice, is substituted a series of signposts directing him back on the highroad he has started alone.

Certain chapters, notably those on the work of the stage-director, and dealing with physical preparation of manuscripts, agents, copyright, and royalties, will commend themselves highly to those beginners who need the information for peace of mind; to others the book will indicate the nature of the valuable professional viewpoint. On the whole, "Writing and Selling a Play," by Fanny Cannon, will prove greatest boon to that proselyte who does not care to wade through the huge library of standard works, including Aristotle's "Poetics," Lessing's "Hamburg Dramaturgy," Schlegel's "Lectures," Price's "Analysis," "Technique," and "Philosophy," Matthews' "Study of the Drama," and so on, in laying the secure foundation which makes for greatest playwriting success.

APPRECIATION OF THE ANNUAL

Congratulations on THE MIRROR'S Annual. Best wishes.

SEYMOUR WEMYSS SMITH.

HARTFORD, CONN.

Your anniversary number was interesting, up-to-date, bright, and worthy the high reputation you have so ably earned for THE MIRROR. Your story of Imogene D'Arcy made me heart-hungry for Broadway and its ever-interesting types. Congratulations, and may your success continue and increase.

ROSABEL S. FORESMAN.

SEMPER, S. C.

Congratulations on THE MIRROR Anniversary number. It certainly was fine. It is a pleasure to find it always so refined and dignified, in striking contrast to some of the weekly professional papers. Wish you continued prosperity.

ARTHUR L. WILCOX.

UTICA, N. Y.

EDITOR'S LETTER BOX

[Correspondents asking for private addresses of players will be ignored. Their professional addresses can be found by looking up the company with which they are engaged under "Dates Ahead." Letters addressed to players whose addresses are not known to the writers, will be advertised in THE MIRROR's letter-list or forwarded to their private addresses if on file in THE MIRROR office. Questions regarding private life of players will be ignored. No questions answered by mail.]

J. B., Detroit.—See answer to H. L. B. for whereabouts of Frank Chatterton.

GRACE FEDER.—Eleanor Gordon is in "The Fear Market." (2) We can not locate the other people you mention.

E. S., Columbus, O.—We still have no address for Edward Mackay. We have not published a picture of him recently.

L. F.—An interview with Adolf Philipp, published in THE MIRROR of Nov. 20, 1915, on page three, answers all of your questions.

G. M. S., St. Louis.—(1) Bernice Mer-shon sang in "The Paradise of Mahomet." (2) We are at present without a correspondent at St. Louis, but when we were represented there notices of the Park Opera Company were printed from time to time.

M. E. M.—We have not published a picture of Douglas Stevenson, who is appearing with Montgomery and Stone in "Chin Chin" and we have no record of the attractions he has played in before joining this company. (2) Mrs. Fiske is playing an indefinite engagement in New York, but it is likely that when she does leave the city she will play in Boston. (3) The Lexington Theater has been taken over to show motion pictures, so it is very doubtful that John Craig will organize a stock company to play in this city.

J. E. BROWNING, Portland, Ore.—Sedley Brown was born in 1850. He made his first appearance on the stage in "Colonel Sellers" at Troy, N. Y., in 1875, played with Fanny Davenport, Lawrence Barrett and Edwin Booth, managed the Frohman Dramatic Exchange and is the author of the following plays: "A Long Lane," "The Minister," "Snow Bound," "The Colonel's Wives," "The Lost Sheep" and "Navajo's Love." The last record we had of him was when he was in motion pictures on the coast. (2) Sedley Brown, Jr., is the son of Sedley Brown and Henrietta Crossman. We do not know where Sedley Brown, Jr., is at present.

BIRTHS

A boy was born to Mr. and Mrs. Frank M. Ford Jan. 15, at their home in Washington, D. C. Mr. Ford is the treasurer of the Gaiety Theater, in that city. He is the son of J. F. Ford, the prominent Baltimore theatrical manager, who built and operated Ford's Theater in Washington, where Lincoln was assassinated. A daughter was born to Mr. and Mrs. Dave Stamper Jan. 29. Mr. Stamper is the composer of the new Ziegfeld Midnight Frolic atop the New Amsterdam Theater.

MARRIED

Will Irwin and Mrs. Inez Haynes Gillmore, both well-known authors, were married Feb. 1, each for the second time, at the house of the bride's sister, Mrs. Paul Thompson, at 47 Washington Square South. The Rev. A. W. McCurdy performed the ceremony. The couple left Saturday for Europe on the Chicago for a tour of Italy, France, and Switzerland.

DIED

CASSIDY.—Capt. Robert V. Cassidy, a retired mariner and the father of Catherine Calvert, the wife of the late Paul Armstrong, died at his home, 2408 Barclay Street, Baltimore, Jan. 15, after an illness of three years.

PITMAN.—Mrs. Pitman, mother of Richard Pitman, the actor, died recently at the home of her sister, Mrs. De Hamblen, in Bedford, Mass. Mrs. Pitman was a widow, her husband having died three years ago, after over fifty years association with Boston theatricals. Besides her son she leaves two daughters.

CAIRE.—Hippolyte Caire, father of Gaby Deslys, died in Marseilles, France, Jan. 29. He was seventy-one years old. He is survived by two daughters and a widow, Madame Caire, of No. 322 West 100th Street.

WILL H. DORRIN mourns the loss of his father, who passed away, at his country home, Kalamazoo, Mich., Jan. 21. He was widely known in the profession, and was noted for his hospitality. The funeral was held from St. Augustine's Church, Kalamazoo, Jan. 24, and was largely attended.

MRS. MARY A. PRYOR, mother of Arthur Pryor, bandmaster, died in Kansas City, Mo., Feb. 1. She was sixty-seven years old. Mrs. Pryor for the last ten years had made her home with her son, Arthur, in New Jersey, but recently had been with her niece, Mrs. Alice Kratzinger, at St. Joseph.

MRS. NURAN E. ROBINSON, the last surviving member of the original Stephen C. Foster Quartette, and a soprano soloist, died Feb. 1 at her home in Pittsburgh. More than fifty years ago the quartette traveled through the country singing the Foster songs, among which were "Come Where My Love Lies Dreaming," "Hard Times Come Again No More," "Old Black Joe," "Old Dog Tray," and "Old Folks at Home."

WILLIAM KITTIS, an actor of forty-six years, died Jan. 31 at the Whitinsville Hospital, in Whitinsville, Mass., from pneumonia, in his sixty-seventh year. He arrived there the day before to play an engagement with the Irish and Scotch Tabloid Players. His daughter survives him.

TO PRODUCE ON THE COAST

Joseph E. Howard to Stage Musical Comedies in San Francisco and Los Angeles

Joseph E. Howard, popular song writer and composer of musical comedies, will soon leave vaudeville and devote his time to the production of musical comedy in San Francisco and Los Angeles. He has completed arrangements with the Fox Film Company whereby he is to lease the American Theater in San Francisco, beginning May 1, 1916. At the same time he will lease the Burbank Theater in Los Angeles.

The Fox Film Company has been remodeling the American Theater, at a cost of approximately \$50,000, and it was thought that pictures were to be the attraction at the new house.

"I am tired of bucking the moving pictures in the East," asserted Mr. Howard recently, "and I think the Pacific Coast provides the most fruitful field for the sort of attractions I will have to offer. The East has seen enough of musical comedies, and as so few of the good ones visit the Coast I will endeavor to give my patrons the best in the line of musical comedy."

The stock companies that Mr. Howard will direct at the two California cities will alternate every new piece produced. He will open at both places with "Love and Politics." The highest priced seats will not exceed 75 cents.

The productions that Mr. Howard will stage include many from his own pen. In this list is "The Flower of the Ranch."

TO HONOR WILLIAM WINTER

Testimonial Planned to Mark Eightieth Anniversary of Veteran Critic's Birth

A special theatrical performance will be given as a testimonial to William Winter, the veteran dramatic critic, this Spring, as a memorial of his eightieth birthday anniversary, which comes this year, and in recognition of the service he has rendered to American literature and to the American stage. A committee of more than one hundred men and women, prominent both on and off the stage, headed by President Wilson, has been formed to organize the testimonial. While the nature of it has not been determined, there is reason to believe that an important feature will take the form of a Shakespearean pageant.

In his reply to Augustus Thomas, who is general secretary of the committee, Mr. Winter said in part: "I accept the testimonial in the spirit in which it is tendered, and with profound gratitude that it has been my fortune to inspire such a spirit and to receive such a tribute."

The committee appointed to develop the plans includes, besides Mr. Thomas, William A. Brady, executive manager; Walter W. Price, treasurer; David Relasco, general stage director; Ira Hards and Stuart Walker, assistant stage directors; Charles Emerson Cook, Beulah Livingston and George Vaux Bacon, press representatives. Though the date of the performance has not been decided upon, it is expected to take place in March. Scores of well-known players have already volunteered to appear.

TREE AT NEW AMSTERDAM

English Actor-Manager to Open Shakespearean Season in March

By arrangement with Klaw and Erlanger, Sir Herbert Tree will open his Shakespearean season at the New Amsterdam Theater. The engagement will begin in March, upon his return from a motion picture engagement in California, and his repertoire will include the most famous of his Shakespearean roles.

When the English actor-manager begins his season at the New Amsterdam, "Margaret Schiller," in which Elsie Ferguson is appearing, will be transferred to another theater. Klaw and Erlanger announce that Miss Ferguson's first week broke all attendance and financial records for dramatic attractions at the New Amsterdam, including Richard Mansfield's engagements.

GRACE VALENTINE TO WED

Actress Seen Here in "Yosemite" to Marry Jay Barnes, Press Representative

Grace Valentine, actress, who was seen in "Yosemite" at Daly's Theater last Spring, is shortly to wed Jay Barnes, press representative for Oliver Morosco. The marriage will be the culmination of a romance said to have begun when Miss Valentine appeared under Mr. Morosco's management in the Chicago production of "Help Wanted" two seasons ago. The actress is at present playing an engagement in motion pictures.

ENGAGEMENT BROKEN

Marjorie Maude and Paul Gordon are Not to Wed

PITTSBURGH, PA. (Special).—It is announced here that the engagement of Marjorie Maude, daughter of Cyril Maude, and Thomas Ahels, who is known on the stage as Paul Gordon, has been broken. The two were appearing in support of George Arliss in "Paganini." No explanation is forthcoming as to why the engagement was terminated.

ENGAGED FOR "JUSTICE"

John Barrymore and O. P. Heggie have been engaged by Corey, Williams and Ritter for the principal roles in "Justice," the drama by John Galsworthy, which they will produce early in March.

ENGLISH REVUE COMING

Albert De Courville to Present His London Hippodrome Production, "Joyland" Here in Fall

New York is to see a genuine English musical revue next Fall. Albert de Courville's production of "Joyland," which is now playing a successful engagement at the London Hippodrome, is to be sent to America in the Autumn for a season in New York and other cities. The cast will remain the same as that now appearing in the production and will include Shirley Kellogg (Mrs. de Courville), Harry Tate, Bertram Wallis, Edna Morgan, Vera Nice, Irene Richards, E. Dagnall, George Carvey, Fred Eastman, Charles De Haven, Frank Whitman, Nell McKay, Doris Page, Eileen Irish, Jeanie McKay, Clifford Dixon and a chorus of one hundred girls.

The book and lyrics of "Joyland" are by Albert de Courville and Wal Pink, while Herman Darewski has composed the music. The piece has been staged by William J.

Wilson, the American stage director who was formerly connected with the New York Hippodrome. There are nine scenes and eleven musical numbers in the production. Of the latter, "In Tulp Time" has become immensely popular, judging from the London reports.

While recently in New York Mr. de Courville told a Minton representative that he wanted to present here the English form of revue. At that time he said that America offered a glorious opportunity for a revue on the lines of those presented under his direction at the London Hippodrome.

According to Mr. de Courville, the English revue, though originating in America, has now a character all its own. Among his famous productions may be mentioned "Hullo, Tango," "Shell Out," and "Push and Go."

NEW PRODUCING FIRM

Operetta "Come to Bohemia" to be First Offering of Stuyvesant Company

Another firm has been added to the ever-growing lists of theatrical producers. The newest to undertake to solve the question of what the public wants is known as the Stuyvesant Producing Company and its stockholders are patrons of music, some of whom own stock in the Metropolitan Opera Company. Harry G. Sommers, manager of the Knickerbocker Theater, has been made general manager of the company; Jacques Cohn, formerly associated with Oscar Hammerstein at the Manhattan and London Opera houses, will be the artistic director, and Theodore Stier, for five years musical director for Anna Pavlova, has been engaged as general musical director.

The first production will be "Come to Bohemia," an operetta for which George S. Chappell wrote the book and lyrics and Kenneth M. Marchison the music. The two have written some of the musical comedies presented at the balls of the Beaux Arts Society. The scenes of the new piece are laid in the Latin Quarter of Paris.

REICHER TO PRODUCE

Actor-Manager who Left "Weavers" Cast to Present "Rosmersholm"

Emanuel Reicher, the German actor-producer who left the cast and management of "The Weavers" last week, has begun preparations for the next offering of the Modern Stage, the society established by him last season for the presentation of modern dramas. The next production will be Ibsen's "Rosmersholm," and it will follow the engagement of "The Weavers" at the Garden Theater.

Mr. Reicher resigned from the "Weavers" company. It is said, because he felt the salary he was receiving for his part was too large for the production to carry. Ernest Rowan has succeeded him as Old Ansover.

The organization is now managed by an executive board chosen from among the players. Augustin Duncan who plays the part of Illse is the chairman. The Committee of Industrial Relations is backing the play and has subscribed \$1,000 to guarantee running expenses and carry out a publicity campaign.

Next month under the auspices of the committee the play will be sent on a tour of the leading industrial centers of the East.

TO PRESENT "HENRY IV. PART II"

As its contribution to the Shakespearean Tercentenary celebration the Harvard Chapter of the Delta Upsilon fraternity will present "Henry IV, Part II" at the Century Lyceum on the afternoon and evening of March 18. It will be the first performance of the play in America in ninety-four years. Its last presentation in this country occurred in 1822.

The present production is under the direction of Richard Ordynski, who recently came to this country after many years' association with Max Reinhardt. The parts will be entirely taken by men.

REHEARSE "HEART O' HEATHER"

Rehearsals have begun of "Heart o' the Heather," the new Scotch play by Glen MacDonough, which Joseph Brooks will produce. George MacFarlane will play the principal role, and during the course of the play will sing several Scotch songs written by Raymond Hubbell around folk songs. The piece is being staged by B. Eden Payne.

"HIGH JINKS" COMPANY DISBANDS

SPRINGFIELD, MASS. (Special).—Arthur Hammerstein's "High Jinks" company, which has been playing a season on tour, disbanded here on Jan. 30. The company returned to New York.

NO OTHER BARRIE PLAYS

Owing to the popularity of "The Little Minister," Maude Adams has decided to forego the presentation of the other plays by Sir James M. Barrie in her present engagement at the Empire Theater.

NEW CENTURY PLANS

Dillingham to Be Next Director of Central Park West Playhouse. It is Reported

Encouraged by the success of the Russian ballet season, the founders of the New Theater, who control the playhouse in Central Park West, are convinced that the theater can be made profitable, provided an entertainment of merit is produced there. According to reports current on Broadway they are planning to turn the Century over to a musical comedy producer next season.

Charles Dillingham has been prominently mentioned as the next director of the playhouse because of the success which he has attained at the Hippodrome and Globe Theater. Albert de Courville, the London Hippodrome manager, is said to have been negotiating for the theater in order to stage his newest revue, "Joyland."

PLAY PIRATE FINED

John H. Price, a play broker, of East Thirty-first Street, pleaded guilty Feb. 2, in the Federal District Court, to a violation of the piracy section of the copyright law by selling to G. Daniel Waters, of Des Moines, Ia., without authority, copies of "Within the Law," "The Chorus Lady," and "Barriers Burned Away."

As Price promised to abandon the illicit business, surrendered one hundred copies of copyrighted plays and revealed the names of thirty-eight play brokers in this city known to him as "play pirates," he was let off with a fine of \$25.

BROWN QUITS AMERICAN PLAY CO.

Chamberlain Brown, players' representative, has severed his connection with the American Play Company and has opened offices on his own account as a general personal manager and representative of stage and screen stars. He is now located in the Fitzgerald Building at Broadway and Forty-third Street.

Prior to joining the American Play Company in 1915, Mr. Brown conducted his own offices in the Aeolian Building.

ADELE RITCHIE WEDS GUY POST

Adele Ritchie, musical comedy actress, and Guy Bates Post, who is starring on tour in "Omar, the Tentmaker," were married in Toronto, Ont., on Feb. 3, in the parsonage of Cooke's Presbyterian Church.

Miss Ritchie obtained a divorce Jan. 31, in Philadelphia, from Charles N. Bell, of New York, a wine merchant, to whom she was married in 1913.

Mr. Post was formerly married to Jane Peyton, the actress.

COLLABORATE ON PLAY

Lucille Watson, who is appearing in "The Fear Market" at the Booth Theater, is writing a play in collaboration with Hayden Talbot, entitled "Mr. Diogenes." Mr. Talbot is the author of "The Truth Wagon," a play of newspaper life, which was produced some years ago.

FLORENCE MOORE WEDS

Florence E. Moore, leading comedienne in the "Maid in America" company and formerly of the team well known in vaudeville as Montgomery and Moore, was married Jan. 30, in Atlantic City, to Jules Schwob, of New York.

"MELODY OF YOUTH" CO. HERE

"The Melody of Youth" company, headed by Brandon Tynan, is back in town after a short season on tour. Following a slight revision of the play, the New York premiere will take place the latter part of the month, under the direction of George C. Tyler and James K. Hackett.

"SYBIL" FOR LONDON

William Basse, of Chapell and Company, London, and controlling stockholder in the Adelphi Theater, London, arrives in New York this week to arrange for the appearance of Julia Sanderson, Donald Brian, and Joseph Cawthorn in "Sybil" at the Adelphi Theater, London, next May.

ON THE RIALTO

MY VALENTINE.

Priscilla's played in many plays
Of high and low degree,
Each loveliest in sundry ways,
That in it she should be.

No one could ever act as she,
Nor sing so sweet and true,
Nor dance so very daintily,
Nor be so fair to view.

And yet her repertory's scope
One great part never knew—
The part it is my fondest hope
To see her playing, too.

And such portrayal's not designed
For any eyes save mine,
Because this season she has signed
To be my Valentine.

THE CALLBOY.

Music Master: "What is technique?"
Pupil: "Playing the simplest passages with the utmost difficulty."

Margaret Mayo and Salisbury Field's farce, "Twin Beds," which Albert de Courville is to produce in London, is being rewritten by its authors, as the censor has refused to pass it in its present form.

Since Khyva St. Albans flashed across the local theatrical horizon as Juliet in "Romeo and Juliet," a controversy has been going on as to the youngest actress ever to have played Shakespeare's heroine. We are again able to resume work, as the question has been settled in favor of Mary Anderson, who made her appearance in the role at Barney Macauley's Theater, Louisville, Ky., on Nov. 25, 1875, when she was sixteen years old.

With astonishing regularity American playwrights of established reputation are devoting more attention to the films; "succumbing to the lure of the screen" as the picture press agents say. What is the reason for this wholesale surrender to the picture people? Is it because fabulous salaries offered with promise of steady employment or is it because of the fact that plays from their pens no longer find a ready market? Whereas, formerly the scenario editors and writers were composed for the major part of young men who had grown up with the industry, their ranks are now becoming filled with names that were once popular on Broadway.

There is Eugene Walter. It was but a short time ago that an announcement of a play by him brought negotiations from every managerial quarter. Producers of his plays in this country have made nearly \$2,000,000. Now in "sheer self-defense," as he expresses it, he has been compelled to take up scenario-writing.

George Broadhurst, who probably has had more Broadway productions than any other playwright, has recently signed a contract to "supervise scenarios." Cecil De Mille and his brother William C. De Mille are engaged in scenario writing and picture-producing on the Pacific Coast; Paul Dickey, co-author of "The Misleading Lady" and "The Last Laugh," recently left for Los Angeles where he will write for the screen. Charles W. Goddard, Mr. Dickey's collaborator, is devoting his entire attention to providing the insatiable film fans with thrilling "serials." H. S. Sheldon, and William J. Hurlbut, and other well-known dramatists are turning out scenarios.

Who knows when the end will be reached? But unless it is reached soon disaster threatens the stage. Think of a theatrical condition in which every dramatist of Europe and America, with the exception of Horace Annesley Vachell, is writing for the screen! Not that Mr. Vachell wouldn't be equal to the occasion, but in numbers lies strength, and even this prolific playwright could not hope to withstand long such a formidable host.

JOE MURPHY LEFT \$680,000

William ("Joe") Murphy, the comedian, who died suddenly last Dec. 31, left the bulk of his estate, valued at \$680,000, to his widow, Mary F. Murphy of New Gardens, L. I., according to his will which was filed recently.

The estate comprises \$670,000 in personal property and \$10,000 in real estate. The widow receives \$450,000 in cash, all the real estate, manuscripts, art works, books, etc., and also will receive for life an income from the residuary estate.

THE FIRST NIGHTER

"MACBETH"

Tragedy in Five Acts by William Shakespeare. Revived by James K. Hackett and Viola Allen at the Criterion Theater, Feb. 7.

Duncan Charles B. Hanford
Malcolm Franklin George
Donalbain Albert Hickey
Macbeth Mr. Hackett
Banquo Paul Everett
MacDuff William K. Harcourt
Lennox Joseph Whitmore
Ross Harry David Smith
Fleance Lottie Dewey
Young Siward Cassius C. Quimby
Seaton Walter Thomas
A Doctor Allan Thomas
A Sergeant Cassius C. Quimby
A Porter William A. Evans
Lady Macbeth Miss Allen
Gentlemen Mrs. Alexander Salvini
First Witch Annie Hughes
Second Witch Mabel Innes
Third Witch Forest Doolittle
First Murderer Edward Kummerow
Second Murderer Henley Edwards
A Messenger Barry McCullum

The Shakespeare Tercentenary may be said to have opened formally last Monday night when James K. Hackett and Viola Allen re-established the Criterion Theater as a legitimate playhouse with a revival of "Macbeth." If their first offering forms any basis of judgment, their season can already be called an artistic triumph. Pic torially it ranked far and above any Shakespearean representation of recent years; historically it was impressive and notable. Fortunately, Mr. Hackett is now an actor-manager of large means, able to embark in a theatrically-trivialous age on such a hazardous venture as Shakespeare, and ambitious to prove his capabilities in robustious classic roles such as Macbeth. Fortunately, too, he has gained the co-operation of Miss Allen, remembered as the discriminating actress of not a few of Shakespeare's heroines, and of Joseph Urban, whose colorful and imaginative decorations form a rich and glowing background for the poetry of the "master-mind." Given a free and liberal hand in his settings, Mr. Urban so distinguished himself that the illusion was always perfect and complete. We quite forgot the theater and seemed secret parts of the proceedings that moved so majestically to their inevitable end.

It has been said that "Macbeth" is the only tragedy in the entire Shakespeare catalogue to be lacking wholly in charm; to be without the conciliating appeal of tenderness and pathos. Yet as presented by Mr. Hackett the character of Macbeth did not leave untouched the springs of pity. We saw him as a misguided creature of destiny, as one not entirely responsible for his actions. To us it seemed as if it required the true ring of inspiration to achieve this effect. At any rate, we preferred to waste a smattering of sympathy upon Macbeth, than passive to see him go grimly and objectively to his end. Though it is incompatible with the character, it is after all more pleasing to detect the human note rather than the artistic.

Instead of a king ever nervous, ever fearing the consequences of his act, Mr. Hackett presented Macbeth as reckless, daring, frightened but momentarily by the terrors of the consciousness of his concealed guilt. Only in the banquet scene did he read genuine terror into his speeches and actions.

Physically, Mr. Hackett was as dominating and graceful as in the old days of "The Prisoner of Zenda," and showed in his duel with MacDuff that he could manipulate a rapier with all his former agility.

As Lady Macbeth, Miss Allen employed her emotional ability with nice judgment and artistic consciousness. Quarrelling with her presentation is quite as futile as arguing the causes of the war. Her best moments came in the banquet scene. Here, her liquid voice, her physical beauty, the subtle suggestion of force in her intonation and gestures, gave her rendering a glamour that was finely dramatic.

Miss Allen's Lady Macbeth never suggested the petty, self-interested woman that is frequently identified with the character. Rather she endowed the role with a spirit of unselfishness, a spirit which seemed to regard her husband's welfare as more important than the power which his position gave her.

William K. Harcourt gave a vigorous performance of MacDuff, though his grief over his loved ones was somewhat negative and unconvincing. Paul Everett gave an admirable interpretation of Banquo. Charles B. Hanford was a loyal and simple-hearted Duncan. Walter Thomas made much of the part of the porter. The remainder of the cast provided efficient support. The most scenes were handled realistically. Incidental music, in keeping with the atmosphere of the play, added to the impressiveness of the production.

"LEA LYON"

Alexander Brody's "Lea Lyon" which saw its premiere performance at the Irving Place Theater on Wednesday night of last week is a war play of the present and brings one face to face with all the horrors of the terrible conflict now raging between the nations. In this play, however, the dramatist singles out the Jew as the particular victim. The realism of the frightful persecution and suffering he is subjected to at the hands of Russia is laid on in the boldest pen strokes by the artist.

and when the curtain descends on the last act the most pachydermatous and biased of theatergoers are left nerve-shattered. That the circumstances which this play deals with are not mere fictionalizing and stage trickery is thoroughly substantiated by the now generally disseminated war news, as well as voluminous private correspondence and manifold statements of surviving victims that have reached our still peaceful shores.

The curtain rises on the uniquely elegant drawing-room in the house of the Rabbi Lyon (Richard Feist), somewhere in Galicia. In this room, showing the ark, decorated with the "tablets," elevated in an arched alcove, the action proceeds through the three acts. How the peaceful abode is suddenly converted into a chamber of horrors by the invasion of the Cossacks, how the gentle atmosphere surrounding the kindly minister and his only child, Lea, is rudely and brutally shaken; how the commander of the invading force, the "Grand Duke Constantin" (Arnold Korf), lusts for and finally wins the heart of the desperately resisting rabbi's daughter, only to end in his own self-destruction and the execution of Lea, as a vicarious sacrifice, by her own father—how all these episodes and terrible events follow in rapid succession, holding the audience under their irresistible spell, is vividly conveyed by the very excellent and realistic presentation of the Irving Place players. Perhaps New York has never been offered a glimpse into the European life of hundreds of thousands of its citizens whom dire destiny and untoward fate compelled to flee from their homes and seek the shelter of the American eagle's wings.

In "Lea Lyon" we do surely get a real peep behind the storm clouds that have enveloped the Jew in Russia and Southeastern Europe in hopeless despair for generations past. And at the present time his sufferings are more keen, since they are more general through the devastations of a world war. And Russia is fighting the battle for civilization! This is the lesson that Brody's play teaches. The only fault with the play is the unnecessary dragging out in the third act, which might judiciously be reduced to half its length, and thus gain force. The part of the rabbi was faithfully, not to say devoutly, interpreted by Richard Feist. The Grand Duke could not have been more convincingly portrayed than by that sterling histrion, Arnold Korf. All the subtleties of the spoiled young Russian imperialist, his valor, his conflicting traits of soldier and courtier, in whom brutality and gentleness, with a tendency to offensiveness, go hand in hand, received a most delicate treatment and interpretation. The title-role was in the hands of Inge Held, a new vision on the Irving Theater stage. As the rabbi's daughter she presents a fascinating and fresh young personality. As to her methods of interpretation, there may be a divergence of opinion. To the writer her work appeared bizarre. Her gentleness is kitchinish; her big dramatic scenes show only the vixen. There seems wanting the true medium of transition between the two extremes. Grete Meyer was seen in one of her best, though brief, characterizations as "a learned woman." Miss Meyer may well be relied upon in any role assigned her. Christian Ruhl as the village fool was, as usual, genuinely sincere and characterful. This admirable interpreter of comedy and character parts occupies a warm little spot in the hearts of his many admirers and his entrance is always the signal of an enthusiastic greeting. A fine bit was Del Alie Hillel of Willy Frey's. Indeed, all the minor parts received the usual devotional treatment for which the Irving Place players are noted.

NEIGHBORHOOD PLAYERS

The Neighborhood Players in "The Subjection of Keria," a Comedy in One Act, by Mrs. Havelock Ellis, and "The Waldies," a Comedy in Three Acts, by George J. Hamlen. Presented at the Neighborhood Playhouse, Feb. 5 and 6.

"The Subjection of Keria" proved a diverting little episode of domesticity. Joe Pengilly sits in his little cottage brooding over a quarrel which he has had with his wife, Keria. During her absence from the house his old friend, Matthew, happens in and gives him stern advice upon the government of wives. "Take a rod to 'em, give 'em a beating once in a while, that's what they need." Joe follows his instructions and gets a rod, but when his wife spies it she robs it of its original purpose by inquiring if he is so soon preparing for their expected little one. William Abstadt played the part of Joe. Bella Nodell was seen as Keria, and Alexander Gels appeared as Matthew.

"The Waldies" recently presented by the pupils of the American Academy of Dramatic Art, will be recalled as a play of family life in England. While attending church one of the Waldie girls is so overcome by religious emotion that she throws all her jewels into the contribution box. Her young brother, not so scrupulous, gently purloins one of the rings, and the minister is accused of the theft. Matters are straightened in the end and the young Waldie is forgiven his indiscretion.

The players were Mark M. Kaplan, Frances Goodman, Agnes R. Morgan, Rose Beatrice Schiff, Jack Pollard, Ida Schiff, Sol Friedman, S. P. Zaimanovic, and David Solomon.

FREMSTAD WITH PHILHARMONIC

Josef Stransky, director of the Philharmonic Orchestra, presented an all-Wagner programme at the third concert of the Saturday evening series at Carnegie Hall. Olive Fremstad, the soloist of the evening, sang "Im Treibhaus," "Traume," "Schmerzen," and the "Immolation Scene" from "Gotterdammerung," and received hearty applause.

Other numbers on the programme were overture, "Flying Dutchman," and selections from "Tannhauser," "Die Meistersinger von Nuernberg," "Das Rheingold," and "Die Walkure," which were well received.

PEOPLE'S SYMPHONY CONCERT

The third and last of the People's Symphony Concerts took place at Carnegie Hall, Feb. 3, with Albert Spalding violinist, as soloist. The programme comprised Dvorak's "New World" Symphony, Beethoven's "Concerto in D" for violin and orchestra, an arrangement of Grieg's "Spring," and Tschalkowsky's "Marche Slav."

The orchestra played with most precision in the popular Dvorak symphony. Mr. Spalding gave his usual intelligent reading of the concerto.

HIPPODROME CONCERT

An All-American programme was given at the Hippodrome concert last Sunday night. The soloists were: David Bispham, Belle Storey, Orville Harrold, and Nat Willis. Senator James A. Reed of Missouri, representing the Administration, delivered an address upon the need of preparedness. The entire chorus of "Hip, Hip, Hooryay" appeared in the "March of the States."

CHICAGO STOCK FIELD

CHICAGO (Special).—Albert Phillips is married again—the fourth time. The newest bride is Jeanette Allen, a "heavy woman." Phillips' first wife was Agnes Carleton, his second Pearl Landers, his third Lella Shaw and his fourth is named above. The wedding was kept secret a fortnight.

Thomas Swift, who is a prominent stock star of the Middle West, and who has made quite a hit in vaudeville, left Chicago last week for New York to carry his vaudeville vehicle, "Me and Mary," East.

Lella Shaw, who holds the stock record in Chicago, having played fourteen hundred consecutive performances at the Marlowe Theater, is now in vaudeville and is playing the Great Northern Hippodrome with an act entitled "The Truthful Liar," by Fred J. Homan.

The National Theater goes into stock Feb. 14. The assurances of the new International Theater that there would be an abundance of attractions did not satisfy the management evidently. The stock will be offered at popular prices.

The Warrington Opera House in Oak Park, Ill., a suburb of Chicago, still houses the Chester Wallace Players, which attraction is doing a fair business.

The Wellar Players are at the Empire at Rock Island, Ill., and are doing a big business and receiving high praise from all sources.

Otis Oliver Players opened recently at the American in Haverport, Ia., but one week was enough. E. E. MEREDITH.

COLLEGE MEN IN "LION AND MOUSE"

SYRACUSE (Special).—Boar's Head, the dramatic society of Syracuse University, won new honors last week with its production of "The Lion and the Mouse" at the Wisting Opera House Jan. 31. Local papers without exception gave the society credit for the best acting and the best staging in its history. Praise for the staging went to Lewis E. Parmenter, who coached the cast. Mr. Parmenter, now a member of the Syracuse University faculty, has had considerable experience on the professional stage, having appeared with May Robson and Lawrence O'Rourke. He wrote a comedy called "Broke," which was put on by Boar's Head three years ago.

In "The Lion and the Mouse" Ralph S. Murphy played Jefferson Ryder, J. Ward Dineen appeared as John Burkett Ryder, and Catherine Kennedy played Shirley Ross. Others in the cast were H. Charles Spruiks, Mildred Warnock, Grace Bull, Gertrude Cole, Kenneth Rogers, Paul D. Huber, Genevieve Slaght, and Anita Wright.

IZETTA JEWELL HAS A DAUGHTER

Cards have been received announcing the birth of a daughter at the home of Representative William Gay Brown, of Kingwood, W. Va., on Jan. 17. Mrs. Brown was formerly Izetta Jewell, leading woman one season for Otis Skinner, and well remembered for her promising work as a young emotional actress. She was leading woman for the Poll Stock company in Washington when she met the West Virginia Congressman and became his wife about two years ago, simultaneously with which she announced her retirement from the stage. THE MIRROR congratulates.

IN "PRINCESS TRA-LA-LA"

Andrew Dippel produced in Newark last Monday night "The Princess Tra-la-la," Leo Ascher's operetta which has been running at the Irving Place Theater under the name of "Hohel Taunt Walzer." In the leading roles were Phyllis Partington, who will be recalled as leading woman of "Gypsy Love"; Dorothy Vaughn, Alice Gaillard, George Baldwin, Scott Welsh, and Henry Vogel.

ACTORS' EQUITY ASSOCIATION

Holbrook Blinn Resigns from Council—Successor to be Named Soon

At the last meeting of the Council, held in the association rooms, Suite 608, Longacre Building, Jan. 31, the following members were present: Richard A. Purdy, presiding; Messrs. John Cope, Frank Craven, Frank Gillmore, De Witt C. Jennings, Milton Sills, Grant Stewart, and Thomas Wise.

New members elected: Carlisle Blackwell, John H. Goldsworthy, Marion Chester, Joe Kemper, William H. Dimock, William Ingersoll was elected to Life Membership.

A letter was received from Holbrook Blinn, containing his resignation from the Council. Mr. Blinn says in part: "I cannot say how sincerely I regret never being able to be present at the meetings. My work makes it impossible, however; and I don't believe there should be any one on the Council who can't be present at least once in eight or ten meetings. Some time I hope circumstances will allow me the time to be active in the cause of the association. Meanwhile, I shall be glad to be a helpful private in the ranks."

Mr. Blinn's successor will, in all probability, be elected at the next Council meeting.

An occasional letter is received at this office from a member who has been requested to pay his or her dues, saying that they have decided to "resign" from the association. It seems curious that, in this year of grace, 1916, there should still be people who imagine that they can "resign" from a club or organization in which they are not in good standing. Fortunately, these instances are few and far between. But one resignation that was tendered in person this week showed rather a quaint viewpoint on the part of the resigning member. She announced her intention of resigning from the A. E. A. because she "didn't see how it could help" her. She then inquired: "Did So-and-So and So-and-So recover their salary claims against Such-and-Such a manager?" "Yes," we replied, "checks were mailed to them last week." "Well," she said, "I ought to get mine, too." It was pointed out to her that it was a little difficult for the association to divine cases of this kind, and that if she brought no complaint to us we could hardly act in the matter. To which she replied, "Well, Mr. _____ (naming the manager), said he might have something else for me, and I didn't want to antagonize him." Comment seems unnecessary.

By order of the Council,
GRANT STEWART, Rec. Sec.

ATLANTA Crane in Dixie—Grand Opera Fund—Amateur Benefit for Police Relief.

ATLANTA (Special).—Five Broadway luminaries in one little play scored quite a hit in Atlanta. Joseph Brooks' "The New Henrietta" drew in the largest crowd of the season during its engagement here Jan. 27-29. The Crane-Ringham-Talifero-Arthur-Ross combination is doing splendid business in Dixie and the members of this great cast have been guests of honor at many social affairs held in different Southern cities. William H. Crane is exceedingly popular in this city and his work in "The New Henrietta" caused local reviewers to exert themselves in an effort to find adjectives sufficiently adequate to praise it.

The work of Arlene Hackett in the Faversham production of "The Hawk" at the Atlanta, Jan. 25, 26, delighted local playgoers.

The ever-popular "Chocolate Soldier" returned to Georgia's capital city Feb. 4, 5, and is still a piece that musical comedy lovers like to rave about. The Savage operaetta retains all of its former timelessness and should do excellent business in this part of the theatrical hemisphere.

A guarantee fund of \$70,000 is being raised for Metropolitan Grand Opera, and the coming of the singing stars to Atlanta this Spring will be an event of even more importance than it was in 1915. As heretofore it is expected that the fund will be greatly exceeded in purely voluntary subscriptions. During the seven years Atlanta has had Metropolitan Grand Opera no guarantee has been called on to make good a penny of the amount he had underwritten.

The film houses in Atlanta have been doing a most satisfactory business all Winter. The Vaudeville and Alamo No. 2 being particularly magnetic. Screen worshippers had the time of their lives at the Lyric Theater Feb. 1 when several noted movie stars made their personal appearance on the stage of this theater. It was a little excursion into the "legitimate" for the different exponents of the movie art, and all of the players made little speeches, and made them about. Margaret Courtland was a host of new admirers and was looked upon as the star of the evening.

No amateur performance ever given in this city has created more interest than the forthcoming production of the late Paul Armstrong's great work play, "Alice Jimmy Valentine," which is to be staged at the Atlanta Theater Feb. 22 for the benefit of the Atlanta Police Relief Association. The performance has been endorsed by Mayor Woodward and the members of the City Council, all of whom expect to see the presentation of the very play. Miss Elvira Noy and Miss Bernice Horton, two young ladies of the city who may some day rise to the heights that have been attained in the theatrical profession by Gladys Hanson, an Atlanta girl, are members of the "Jimmy Valentine" cast.

WARD MOREHOUSE
Edward H. Crawford, formerly associated with the La Lux Producing Company, has been engaged by Stainach and Hardis, as publicity manager for the Westchester Theater in Mt. Vernon.

CINCINNATI

Five-Dollar-a-Seat Grand Opera—Maude and Faversham and Lessers Attractions

CINCINNATI (Special).—"It never rains but it pours" was proved in Cincinnati week Jan. 30, when music reigned supreme at all the theaters in town, from grand opera on down. And in consequence your correspondent had so many airs, melodies, medleys, and symphonies in his head that it is difficult to separate and catalogue them.

We will begin at the top of the list: The engagement of the Boston Grand Opera company which opened a season at Music Hall Jan. 31, playing three nights and one matinee. This may seem a very short opera season; but it is incidentally the longest and best that we have had in some time. And Cincinnati has to thank the enterprise of J. H. Thuman, the dramatic editor of the *Enquirer*, both for the opportunity of enjoying the opera and the success it attained. The operas given were "The Love of the Three Kings," "Madama Butterfly," "Pagliacci" (with Orpheo), and "La Boheme." Following each opera a ballet was given by Pavlova and her Ballet Russe. The one that drew the largest house—over 3,600—was "Butterfly," because it marked the appearance of the Japanese prima donna, Tamaki Miura, in the role of Cio-cio-San. Musical authorities said she could not sing the role to bring out all its depths, but that her acting and the fact that she was Japanese filled the picture. The big hit of the season was made by Zenatello, who appeared in "The Love of the Three Kings" and "Pagliacci." In the latter Cincinnati has heard no better "Canto." Felice Lyne was "Nedda" and disappointed as the season which was not large enough for the vastness of Music Hall. The feature of Orpheo was the wonderful voice of Maria Gay. In "La Boheme" Maggie Teyte scored heavily, and her performance and voice were conceded by many to be the best of the season. The suite of Spanish dances (Mascuet) that followed "La Boheme" was the most brilliant thing Pavlova ever did here and we have seen every performance—every divetissement—that she has done in the past several years. Even Helasco was outdone in the setting of the Spanish Court. Luisa Villani was Flora in "Love of the Three Kings" and Ricardo Martin sang in "Butterfly" and "La Boheme." If Zenatello had not been in the same company Martin would have been great. Mardones, the Spanish basso Archibaldo in "The Love of the Three Kings,"

The top prices were \$5 a seat per performance, and even at that rate the houses were excellent, even in an auditorium that has a seating capacity of nearly four thousand. A guarantee fund had been raised, but the season was successful independently. Cincinnati owes a great debt to Mr. Thuman, who is also responsible for the three best concerts of the season (not including McCormack's), Ferrar, Kreisler, and Pasquale Amato. "Watch Your Step" and "Within the Loop" were also in town, and were among the "also rans" as far as the opera season was concerned, and their business was affected very materially, especially the first half of the week, and as Frank Timmer remarked during a performance, as he looked out over a very small house. "The opera is certainly hurtin' us." "Watch Your Step" came to the Grand week Jan. 31 with a big cast of principals, and a good-looking chorus. "Within the Loop" was at the Lyric week Jan. 30. The cast was headed by Irene Franklin, and when you mention her you need go no further to tell of the enjoyment of the performance, for there is only one Franklin, and the success of anything she is with is assured. A great many stars and managers try to prove that nothing succeeds like success, but Miss Franklin is an exponent of the theory that nothing succeeds but success.

After the week of so much music we were plunged again into the depths of drama. Cyril Maude in "Grumpy" (return engagement) followed "Watch Your Step" at the Grand and Faversham in "The Hawk" followed "Within the Loop" at the Lyric. This house always opens for the week on Sunday night, but Faversham's company could not get in town for the date of which we have our doubts, and "Within the Loop" was held over for an extra matinee and night show. The 700th performance of "Grumpy" was given here Feb. 7.

"The Lady Buccaneers" appeared at the Olympic for week Jan. 30 and the burlesque stock at People's put on the usual thing. Frank McIntyre was the headliner at Keith's week Jan. 30 in the worst sketch we ever saw—something about a hat salesman and written by George Hobart, who was also the author of the worst show of the season so far—"Moonlight Mary." Miss Dale was advertised for the same bill, but did not appear and her place was taken by Nan Halperin. Weber and Fields are the underlined headliners.

JOHN REDHEAD FROOME, JR.

BROOKLYN

"Kilkenny" entertained fine crowds at the Montauk week Feb. 7 featuring Fiske O'Hara, whose work was greatly enjoyed. He was well supported by a good cast and they had an enjoyable engagement.

Brooklyn seems to call incessantly for "The Birth of a Nation." Accordingly the management announces that the great film will again appear for a stay Feb. 8-13.

The Atlantic again offers war pictures this time. "The Battles of a Nation," dealing exclusively with battles on the Russo-Prussian border. In Old Kentucky week Feb. 7.

The Triangle offers a programme of pictures this week with "A Flying Torpedo," in which the Pacific Coast is raided by Yellow Men D'Artagnan, featuring Orin Johnson, Sam Bernard in "Because He Loved Her," and others.

Weber and Fields in the "Worst of Friends" were a source of laughter at the Halsey together with enjoyable bills.

The Gotham opened with Triangle plays Saturday night, Jan. 30.

FULTON 46th St. W. of Broadway.
Evenings at 8:15. Matinees,
Wednesday & Saturday 2:15.

Estate of Henry B. Harris presents

ROSE STAHL

In a new comedy.

"MOONLIGHT MARY"

By George V. Hobart.

NEW YORK THEATERS

Playhouse
GRACE GEORGEIn BERNARD SHAW'S
MAJOR BARBARA

TUESDAY, FEB. 15th, Miss George will add to her repertory

THE EARTH

WILLIAM
A. BRADY'S 48th Street Theatre,
E. of B'wayPhone 178 Bryant. Evenings, 8:15. Matinees,
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Most Charming of All Viennese Operettas

The Blue Paradise

With CECIL LEAN

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EMILY STEVENS in

The Unchastened Woman

a new comedy drama by Louis K. Anspercher

SHUBERT Theatre, 44th W. of Broadway.
Phone 8435 Bryant.
Evenings, 8:15. Matinees Wed. and Sat. 2:15

ALONE AT LAST

By Franz Lehar, Composer of "The Merry Widow"

WINTER GARDEN B'way and 50th St.
Phone 3380 CircleEvenings at 8. Mats. Tues. Thurs. and Sat. 2.
Last Week—2nd Edition

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Wednesday, ROBINSON CRUSOE, JR.
Feb. 16th with AL. JOLSONLYRIC 42d. W. of Broadway.
Phone 5216 Bryant. Eves. 8:30.
Matinees Wed. and Sat. 2:30.ABE MAWRUSS
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A Lancashire Comedy

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Maxine Elliott's 39th, near Broadway.
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44th St. THEATRE, Just W. of B'way.
Phone Bryant 7293. Eves. 8:30.
Mats. Wed. and Sat. at 2:30ARTHUR HAMMERSTEIN Presents
THE MUSICAL
PLAY
By HAUERBACH and FRIML, authors of
"High Jinks" and "Firefly"Booth Theatre, 45th W. of B'way. Phone 6100
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By Amelle River (Princess Theatre Transferee)
WITH A NOTABLE CAST

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Management CHARLES DILLINGHAM
HIP-HIP-HOORAY
10 Musical Comedies in One
SOUSA AND HIS BAND
100 Novelties including
The Ice Ballet Sensation
FLIRTING AT ST. MORITZ
Eves. 8:10 & Sat. 1:50. Daily Mats. 1:50
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EMPIRE Broadway & 40th St. Eves.
at 8. Mats. Wednesday
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Charles Frohman presents

MAUDE ADAMS

In J. M. Barrie's comedy

The Little Minister

W. 45th St. Evenings at
8:30. Matinees, Thurs-
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CHARLES FROHMAN presents

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OUR MRS. MCCHESENEY

A dramatization of Edna Ferber's Emma
McChesney Stone. By Geo. V. Hobart and
Edna Ferber.LIBERTY Theatre, W. 42d St. Eves.
at 8. Mats. Wednesday
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JULIA SANDERSON
DONALD BRIAN
JOSEPH CAWTHORN

In the Musical SYBIL

Play

GEO. COHAN'S Theatre, B'way and
43rd St. Eves. at
8:15. Mats. Wed.
and Sat. at 2:15

CHARLES FROHMAN Presents

OTIS SKINNER

In Henry Arthur Jones' Comedy of Character
and Situation

Cock o' the Walk

REPUBLIC W. 42d St. Eves. at 8:15.
Mats. Wednesday and
Saturday at 2:15.

A. H. WOODS presents

COMMON CLAY

A new American play in 3 acts and an epilogue.
By Charles Kline, with

John Mason and Jane Cowl

And an All Star Cast.

Longacre Theatre, W. 48th St. Phone
Bryant 23. Eves. 8:30.
Mats. Wed. & Sat. 2:30.

COHAN & HARRIS Present

Leo Ditrichstein

in his comedy triumph

THE GREAT LOVER

By Mr. Ditrichstein and Frederic and Fannie
Hutton.

NEW YORK THEATERS

New Amsterdam Theatre,
W. 42d St.
Eves. 8:15

Matinees, Wednesday and Saturday, 2:15.

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Charles Frohman, Klaw & Erlanger present

Elsie Ferguson

with a carefully selected cast in Hall Caine's
latest enthralling play

Margaret Schiller

West 44th St., Eves.
8:30. Mats. Thursday
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DAVID BELASCO presents

The Boomerang

"Booms laughter market."—*Ex. Mod.*

By Winchell Smith and Victor Mapes

HUDSON W. 44th St. near B'way.
Evenings at 8:15. Matinees
Wednesday & Saturday 2:15

OLIVER MOROSCO presents

The Cinderella Man

A new comedy
By Edward Childs CarpenterCANDLER 42nd St., near B'way.
Evenings, 8:15; Matinees,
Wed. & Sat. 2:15

COHAN & HARRIS present

THE HOUSE
OF GLASS

A new play by Max Martin.

GAIETY Broadway and 46th Street.
Evenings at 8:15. Matinees
Wed. and Sat. 2:15.

KLAU & ERLANGER, Managers

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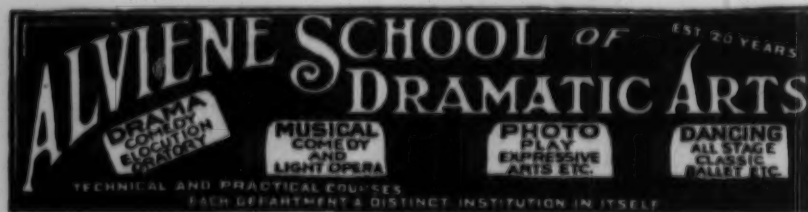
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SALT LAKE CITY

SALT LAKE CITY (Special).—At the Orpheum
week Jan. 23 Eddie Foy and the bunch of little
Foy's, yet there were three other strong draw-
ing cards on the same bill. Swan Wood and her
dancing nymphs, Mmc. Donald Ayer and Fatima
in Oriental dances. Leo Jackson and Mae, Jean
Challen and Freeman and Dunham helped to
make one of the strongest hits of the season.
At Pantages week of Feb. 19 Lottie Mayer
and her diving girls shared honors with Princess
Athena, the Constantinople dancing girl. Others
were Laypo and Benjamine, Frances Eyer,
Luekle and Yost, Friend and Downing. Good
business.
C. E. JOHNSON.

WASHINGTON

"The Masked Model" Plot and Players—
"In Walked Jimmy" a Real First Timer

WASHINGTON, D. C. (Special).—After several
performances at Atlantic City during the past
week the Gloria Opera Company, Inc., presented
their new comic opera production, "The Masked
Model," at the New National as the current
week's offering, scoring, on the commencement
night, a most flattering success with a house-
ful of interested admirers that were enthusiastic.
It is a presentation of downright artistic merit,
brilliant with real music, scintillating with en-
joyable clean-cut comedy, and conspicuous for
elaborate beauty of production and perfection
of detail, and can be classed as among the most
pretentious musical productions of the season.
Harry B. Smith and Robert H. Smith in the
book and lyrics have the credit of having com-
pleted one of their best joint endeavors, and the
musical composition by Carl Woess, who di-
rected the orchestra Monday night, won strong
praise and approval for the high artistic stand-
ard, always exceptionally good, melodious, grace-
ful, and catchy with a variety of waltz numbers
that charms the ear. The interpreting company
is of the best class, and an individual strong
success was immediately scored by Katherine
Galloway, a musical comedy find, who brings a
charming new voice and strong personality to
the musical stage, appearing in the name part,
with others of prime prominence in Frank Doane,
Texan Gulian, Mary Hobson, Eva Condon, Ethel
Duffe Houston, John E. Young, Donald Mac-
donald, Arthur Stanford, Eugene Revere, and
Thomas Conkey.

"The Masked Model" is based on a story of
Boccaccio, and concerns the loves and tribula-
tions of an interesting colorist. The action takes
place in Newport, and at the Students' Ball in
Vienna. T. Daniel Frawley and Julian Alfred
are deserving of honors for the matchless di-
rectorship and stage-management. Week Feb.
14, Cohen and Harris present the Elmer L. Rei-
senstein's successful play, "On Trial," which
sports a record of a solid year at the Candler
Theater, New York.

The Winter Garden production, "A World of
Pleasure," a welcomed newcomer from the Shubert
house, is the present week's gloriously attrac-
tive card that crowded the Belasco Monday
night. In the cast Clifton Crawford, Claire
Rochester, Franklin Ardell, Conroy and Le Maire,
Venita Fitzhugh, Collins and Hart, McMahon
Diamond, and Chaplow and Rosie Quinn, the
latter a "ten spot." E. M. Newman continues
his Sunday night and Monday afternoon double
course of illustrated travel talk at the Belasco
to crowded attendance.

Keith's always crowded auditorium enjoys a
notably strong programme. The bill being
headed by Mrs. Langtry in "Ashes," supported
by her English company. Others of renown are
Julian Rose, creator of Abe Potash in the laugh-
able absurdity, "What Happened at the Wed-
ding," Ruby Norton and Sammy Lee in a mu-
sical blend, Frank Thompson, son of Denham
Thompson, with the celebrated "Old Home-
stead" double quartette; the Four Meynaks in a
Japanese novelty, Daniels and Conrad, Lucy
Killett in "The Lady from Deloit," the Mosconi
Brothers, and the Pathe News Pictorial.

"The House of a Thousand Candles" is the
week's offering of the Poli Players at Poli's. A
H. Van Buren after a week's vacation returns
to the leading role of John Glenrum.

As a holiday feature for the week of Feb. 21
the Poli Players will be seen in a new play, first
performance on any stage, in a new author un-
known, but termed as a prize comedy "In
Walked Jimmy," which is said to be a breezy
comedy, sparkling with clever lines, and bristling
with striking and original situations, and written
largely around the members of the Washington
Poli company. Stage Director Harry Andrews is
busily engaged mapping out the plans for this
production.

Sam A. Scribner, general manager of the Co-
lumbia Amusement Company, which controls the
Gayety, in this city, is making a tour of in-
spection of the theaters belonging to the Colum-
bia Amusement Company. He spent the first of
the week with Manager Harry Jarboe of the
Gayety. Another Gayety mention is that Frank
M. Ford, treasurer of the theater, is the proud
father of a bouncing baby boy, who arrived late
Tuesday evening of the past week. Mr. Ford
is the son of J. T. Ford, of Ford's Opera House
in Baltimore, and grandson of the late John T.
Ford, who built and operated Ford's Opera House
in which Lincoln was assassinated.

Manager Falkner, of the Hall Stock company
playing at the Casino, produced during the past
week "The Christian," with Jane Ware scoring
a strong success as Glory Quake, and Louis Auck-
er equally as strong as John Storm. This week
the Hall Players presents "Under Two Flags,"
with Jane Ware as Clarette.

Ruth St. Denis and company appeared at Poli's
Monday afternoon, Feb. 7, presenting Greek and
modern dances.
Early releases of the Paramount-Burton Holmes
Travel Pictures include: Feb. 7, "The Cliff
Dwellers of America"; Feb. 14, "The Grand
Canyon of Arizona"; Feb. 21, "Our Boys at
West Point"; and Feb. 28, "Visit with the
Fiddler and Marines and the United States Avia-
tion School." JOHN T. WARDE.

PHILADELPHIA

Well! Well! Quakers See "Marie-Odile" and
Survive—Walnut Street Shocked!

PHILADELPHIA (Special).—There were two in-
teresting happenings in the local theatrical world
this week. The most important one was that
Manager Leonard Blumberg of the Adelphi put
out every good and proper. It was stated that
there would never be two performances of
"Marie-Odile" in this city and that the City
of Brotherly Love would line up with the Puritan-
ical town of crooked streets and beans
known as Boston and insist that the play close
up. Well, the theater was crowded Monday
night and Frances Starr and her able supporting
company gave a splendid presentation of this
much-talked-of play. Police authorities were
there and the next day everyone waited expect-
antly for something in heaven. Delegates from
the leading Catholic societies of the city
called upon the director of public safety in a
body and requested that the play be stopped on
the grounds that the performance was immoral
and an untrue portrayal of content life. Nothing
has been done so far, so the hand of conser-
vation must be extended to Blumberg. It is not
very often that Philadelphians see a Belasco
production at a Shubert theater either.

Ye Shades of Edwin Booth! May Ada Rehan
figure in her new play, let us hope. Let us hope
Gillett's ballads turn into dirges. But list, while
I will tell you of the terrible things happening
in the historic Walnut Street Theater, which
annually comes in for more free publicity than
any other theater in the city. Last week there
was a musical show, and in the program
programme said it was a "musical show." The
programme said there was a young and
sprightly chorus of beautiful women; but do not
believe all programmes. But it neglected to men-
tion the most important thing. There was a real
fourteen-barrel runaway! Staid Philadelphians are
aroused and stunned by the shocking news. A
runaway in the Forrest or the Lyric they say
in Sam Bernard vernacular is "permissible."
But they could not understand how a theater
that has had its lusty famous green room
occupied by every good and proper, and Forest
to Chauncey Gillett and Andrew Mac, by cele-
brated actresses, beginning with Bernhardt and
ending with Trilke Frizana, could have a run-
away. But the report is actually true. I jour-
neyed to the theater actually to see it and sat
through in getting a letter from the Lyric
candor would prevent this letter being sent
through the mail. And I actually saw very an-
cient chorus girls with bare knees run down the
runway right in the center of the old and dis-
fellowed Walnut Street Theater. So there you are!

There are a number of changes in town just
now. At the Forrest another rollicking good
musical comedy is on the bills, "Around the
Man." The scenery is getting as much praise
as the play, too.

Ten Red is in town at last at the Gar-
rick. "On Trial" having left after a protracted
run here.

"Polyanna" is still doing a big business at
the Broad and spending real money to advertise.
At the Lyric "The Passing Show of 1915"
is still by attraction as those who are ver-
modest may be shocked at whichever Shubert
theater they may visit this week.

Keith's has as the headline this week a team
which has probably had its name featured out-
side of a vaudeville theater for more years than
any of their rivals, and in spite of the silver
anniversary in vaudeville McIntyre and Heath,
of Georgia Minstrels fame, drew a tremendous
crowd all week.

SOLIS COHEN, JR.

SOUTH CAROLINA

SUMTER (Special).—Academy of Music (Abe
Ryttenberg, manager): Attractions in January
were few and far between. The only ones worthy
of mention were: "When Dreams Come True"
with a creditable company, headed by William
Pruette, Jr., who promises to become a worthy
successor to his father, so far as comic opera
popularity is concerned. The capacity audience
was much pleased. The ever tuneful "Chocolate
Soldier" pleased a large audience company above
average of that generally seen here. "Night on
Broadway," Feb. 1; Rodolph Lyceum attraction,
Feb. 15; New York Minstrels, Feb. 16; Pink
Lady, Feb. 22.
H. S. F.

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NEW JERSEY NOTES

Clara Joel in "The Eternal Macdaniels" by
Selwyn and company, at Lyons Park Theater,
Jan. 27; "When Dreams Come True" Feb. 5;
Neil O'Brien's Minstrels, Feb. 8. At the Pal-
ace "A Soldier's Oath," Feb. 1; "Double
Trouble," Feb. 2; "A Million Dollars," Feb.
4 (J. Wallace Richter, cor.)

STEIN'S
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SHAKE-UP

N. Y. EVENING POST: A host of well known people were in the cast, and Peter Page was about the best. He played several parts, and in all was effective.

Alex. Wolcott, N. Y. TIMES: Peter Page, honestly funny.

N. Y. SUN: Page was not only amusing as an actor, but danced as well.

PETER PAGE

TOWN TOPICS WINTER GARDEN

In "THE RED FOX TROT" in VAUDEVILLE

DRAMATIC MIRROR: Peter Page was the life of the sketch we must concede Page puts the skit over.

"Zit," N. Y. EVENING JOURNAL: Peter Page does the finest piece of work vaudeville has seen in years.

VARIETY: Peter Page had the house at his mercy when it came to securing laughs.

CHICAGO

All the Plays and a Budget of News of More than Usual Interest

CHICAGO, ILL., Feb. 10 (Special).—Meritorious attractions have had big business this season with a few notable exceptions, and among those that failed to attract liberal patronage have, in nearly every instance, lacked appeal. The attendance at the theaters recently has been very gratifying.

Powers: David Warfield is registering a pronounced success in "Van Der Beek."

Blackstone: "The Ohio Lady" opened this week after some stands in Ohio and, having a distinguished cast and merit in abundance, is expected to have a successful engagement.

Cohan's "Grand": Young America, in its fourth week, continues to attract good business.

Olympic: "Potash and Perlmutter" is in its last week. It is a different company from that seen at this house before, but a creditable organization.

Garrick: "Experience" is in its eighth week and continues to draw big business.

Hilinois: "Chin Chin" was possibly the only play which could have followed "The Follies" successfully. It opened last week to capacity business and is holding that gain.

Montgomery and Stone: Brown Brothers and Violet Zell are winning the greatest share of glory. The nine weeks' engagement of "The Follies" established a record at the \$2 scale. The receipts for the period were 97 per cent of the capacity of the house and the three per cent is estimated as passed. It could have easily remained here four or six weeks longer.

Chicago Theater: "Ruggles of Red Gap," with Ralph Herz, opened this week. The house was dark for a time after the sudden withdrawal of "Two Is a Company." Both "Town Topics" and "Maid in America" (re-arranged) were announced for that house, but there was evidently a change of plans.

Princess: "A Pair of Silk Stockings" did not arouse enthusiasm when it came here, for other cities had not taken to it, but it has gradually developed into a success and is attracting big business right along. It is expected to remain here several weeks yet.

Curt: Taylor Holmes in "His Majesty Bunker Bean" is one of the most entertaining shows of the season and bids fair to keep right on playing to capacity until spring.

Grand: "The Smart Set" is back again for a return date at this house, located at 314 State Street, and remains for a fortnight this time.

Crown: "Seven Keys to Baldpate" is the current offering. The company was especially organized for four weeks in Chicago.

Victoria: "Making Good," which opened at Woodstock, Ill., for a week of one-nighters before going on the circuit, is the present attraction.

National: "Under Cover" is drawing average business.

Imperial: "A Pair of Sixes" is bringing average returns.

Auditorium: "The Spring Fashion Show" is now on.

La Salle: Pictures are now changed daily.

Gaskell and McVey: recently had a company on the road playing "Under Cover" and in some places the natives had the idea that it was a show under "canvass" and marveled that such a venture should be out in cold weather.

The Strollers: will hold their second annual "revue" early in April and Richard Goodall will write a travesty which will be the main feature of the entertainment. The general committee consists of Frank A. P. Gazo, Harry Sheldon, and Frank Q. Doyle. The American Theatrical Hospital has set its benefit for May 14. The foundation of the new structure is being laid and Judge Charles N. Goodnow thinks it will be completed by Aug. 1 next.

The one-night stand shows have not stood up very well with the recent cold weather, followed by the rainy spell. Business has been off to such an extent that various companies are closing. Halton Powell has ended the season of two of his "Henpecked Henry" companies, giving as a reason that the territory was exhausted. Robert Sherman is closing "Within the Law," Feb. 13 at Aberdeen, S. D. W. H. Patton in "The Good Samaritan" closed last Saturday night a week.

The Chicago United Theaters Company has been incorporated by A. E. Whitlock, Harry Farnham, and J. C. Matthews with a capital stock of \$50,000. The concern will build two amphitheatres (one new building for Chicago) at 47th Street and Ashland and 63d Street and Halsted. The policy of the new houses has not been determined, but J. C. Matthews's connection suggests vaudeville, as he is booking manager of the Pantheon circuit.

Dr. Max Thores has been after the Melnotte Twins for a couple of years for a surgical bill owed by one of the girls. He finally attached their costumes at Danville, Ill., and secured the \$50 and costs which he claimed. The case has been in the courts some time.

Lincoln J. Carter's "The Heart of Chicago" cut down to twenty minutes, with the scenic effect feature, will be seen at McVicker's week of Feb. 21.

Harry Holman played Evansville, Ind., recently and, being the least bit absent-minded, wore a straw hat he uses in his act out on the

street, wondering why every one looked at him, until some kid referred to the "straw hat piece" and brought Holman down to earth.

A Broadway Camille will open on the International (Stair and Havlin) circuit Feb. 20, and the company is now being organized here. It will be the venture of a corporation in which Halton Powell, C. Jay Smith and others are interested.

There is some mystery about the tabloid bookings. LeComte and Flesher turned "The Prince of No-night" into a twenty-five people tabloid, which is admitted to be first-class in every quarter, still (when this is written) a route has not been forthcoming. Halton Powell and W. S. Butterfield invested \$3,300 in "This Way Ladies," and it now measures up to the requirements, but has not been given a route.

C. Morton Horne, husband of Marie Horne, who is with "Experience" at the Garrick in Chicago, was killed in the European war.

E. E. MEREDITH.

BOSTON

Henry Miller Phoenixes "Daddy Long Legs"—A Ballet Escapes Censorship

BOSTON (Special).—With a new outfit of scenery and costumes (the old equipment was totally destroyed in the Tremont Theater fire on Jan. 23) "Daddy Long Legs," with Henry Miller and Ruth Chatterton, recommenced its successful Boston run at the Hollis Feb. 7.

No decision has yet been reached as to the rebuilding of the Tremont. The auditorium was almost untouched by the fire, but the stage was badly wrecked.

The Diaghileff Ballet has been enjoying an interesting and fairly prosperous engagement at the Boston Opera House. The ever-watchful board of censorship carefully scrutinized the performances, but suggested no changes beyond a little more clothing for some of the women dancers.

E. H. Sothorn in "David Garrick" for one week and "The Two Virtues" for a fortnight has met with flattering enthusiasm at the hands of the audience at the Shubert. There was a decision to remove "David Garrick" from the repertory, and scenery and members of the company were on their way back to New York, when the decision was reversed. Mr. Sothorn will continue the play on tour. It drew well here.

Besides "Daddy Long Legs" the openings of the week have been: the premiere of "Between the Lines," the Craig-Harvard prize play, at the Castle Square (more next week); "Rolling Stones" at the Park Square, and Stella Mayhew in "A Mix-Up" at the Majestic. The other bills: Colonial Miss Hajes in "Pom-Pom," the new Savage opera, Wilbur, "It Pays to Advertise," Plymouth, Julia Arthur in "The Eternal Madonna."

Mizzi Hajos is now billed simply as "Mizzi" even on the electric signs. "Pom-Pom" has caught on well, and its run has been extended to last through the month.

The Drama League has given its enthusiastic endorsement to "The Two Virtues."

Stuart Walker will bring his Portmanteau Theater to Boston for a performance Feb. 14 under the auspices of the Business Women's Club. On the preceding Thursday Mr. Walker addresses the Drama League on "The Theater of the Future."

Edward Vroom, with the assistance of a semi-amateur company, is giving a series of Wednesday matinees at the Copley Theater. The programmes are made up of condensed versions of Shakespeare's plays and of such pieces as "Cyrano de Bergerac."

Julia Arthur has made her home occasioned much enthusiasm on the opening night.

FORREST ILIAD.

CARNEGIE TECH'S ONE-ACT PLAYS

PITTSBURGH (Special).—The Department of Dramatic Arts of the Carnegie Institute of Technology has begun rehearsals on a series of one-act war plays which are to be given Feb. 25 in the Schenley Theater for the benefit of war sufferers. The plays are "The Two Lamps," "The Hand of Siva," and "The Death Watch," and were written in collaboration by Kenneth Sawyer Goodman and Ben Hecht. The productions are under the direction of the Department faculty.

Several performances have been given of "The Lamps," by Henry Arthur Jones, under the direction of Mr. R. Eden Payne. Two separate casts have alternated in performance. Two performances have also been given recently of "The Hippolytus" of Euripides under the direction of Mr. Thomas Wood Stevens.

Students of the evening class last week presented two plays, "The Tents of the Arabs," by Lord Dunsany, and "Spreading the News," by Lady Gregory.

An exhibition of English country dances, under the direction of Miss Elizabeth R. Stoner, was given in connection with a performance of Fletcher's "The Elder Brother."

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BOSTON HERALD: There were so many good things in the show that it is hard indeed to pick out this or that act. Yet there was one, unusual in its style, and as unusually played by Peter Page. The character never for a moment left the picture in the hands of the comedian. Playing throughout in most of the scenes, he fed Mr. Leslie so cleverly as to make one wonder at another playing the part.



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NEWS OF STOCK PLAYS AND PLAYERS

FRANK H. BROOKS, Editor Stock Department

The TICKER

The impressions of a "first night" in stock are told in an unusually interesting way in the following letter to THE TICKER: One of the experiences I have rather sedulously avoided in my theatergoing has been the attendance upon a first representation of a stock company. On Monday evening I happened to be passing the Wadsworth Theater, bound for nowhere. It was just curtain-rising time. I hesitated. The billboard announced "The Barrier"—not Mr. Sutro's, as I knew; but the melodrama of the Yukon.

Why not risk it? I said to myself. You'll never have more courage than now, and you may never again find yourself so near the actual ordeal. Besides, for the fiction of Rex Beach and the dramatics of Eugene Presbrey, you have no regard. Let them do their worst: the piece probably deserves it. I dared myself—and went in.

I found the play to be just what I had expected, but not its rendering. Miss Letina, the capable young leading actress of the company, played the heroine with rare nerve and commendable utterance. She proved herself a winsome comedienne in the first act, and in the "big scene" with her parents, in the third act, her emotional expression rang true—was thrillingly effective without being apparently overdone. The "bad man" of Mr. Ogden, from his first entry to his dying gasp, was very good indeed. As the old trader, Mr. Daly had some moments of true pathos. And the remarkable facility with which youthful Mr. Moore sent the ingratiating spirit of his minor role across the foot was a delight to behold.

In the course of the entire play (and it's rather long), I noted but two or three real breaks. There was faking, of course, though not so much as I had feared. Some of the members of the cast, as is general in stock, marred their personations by rant and overaccentuation.

Now I can't say how successful the actors I have been commending in the foregoing will be next week; but last night, so far as I was concerned, the performance was decidedly better than the play, which against my will I had been made to take seriously.

New York, Feb. 1.

A. SWAN.

TEN-YEAR-OLD HOLDS HER PLACE

SPOKANE, WASH. (Special).—American: "A Fool There Was" proved a personal triumph for Miss Marta Oatman, as the vampire, and Ernest Wilkes, as the fool, in the presentation of the Ernest Wilkes Stock company. J. Anthony Smythe had the only other role of importance, that of the family friend. Ten-year-old Glenmar Witt, daughter of Police Justice Fred H. Witt, was the center of attention by reason of an attempt made by the probation officer to remove her from the cast. Judge J. Stanley Webster, of the Superior Court, gave permission to allow the child to continue. In view of the fact that the theater had not been warned against employing a child of such tender years, and in view of the fact that she had already appeared for four days. As a result she was allowed to finish out the week. "The House Next Door" is underlined.

Rodney Hildebrand, a well-known moving picture actor and legitimate player, has arrived in Spokane to join the ranks of the Ernest Wilkes Stock company at the American Theater and will make his debut next week in J. Hartley Manners' "The House Next Door." Mr. Hildebrand will play heavy roles with the local stock company. He is a stock actor of wide experience, but recently has been playing chiefly in moving pictures in California. Mr. Wilkes selected him personally from the Southern studios after seeing him work, but permitted him to join the Salt Lake company which Mr. Mack organized to tour the Middle West in his big crook play. His coming to Spokane is expected to give the company added strength.

W. S. MCCREA.

POLI, WORCESTER

WORCESTER, MASS. (Special).—H. S. Sheldon's dramatization of E. P. Roe's novel, "He Fell in Love with His Wife" was given by the Poli Players at the Grand week Jan. 24-29. Bowden Hall's acting as James Holcroft was characterized by its verity and seriousness. Anna Cleveland was sweetly lovable as Alida Armstrong. Frank Thomas was thoroughly adequate in the thankless role of Henry Ferguson and Orrie Holland did well as Timothy Weeks. A big hit was scored by Edna C. Buckler in the role of Jane. Miss Buckler filled every requirement for the part. Give Jimmie Bliss an ever so small a role and he will make a success of it, and that is just what he did with the role of Maloney, the janitor. Gus Tapley was very good as Jonathan Johnson and Irving Lancaster was satisfactory as the Justice. Mary Hill played the role of Mrs. Mumson. Week Jan. 31-Feb. 5, "The Show Shop"; "The Christian," Feb. 7-12.

FRANK H. ORDWAY.

MOZART PLAYERS, ELMIRA

ELMIRA, N. Y. (Special).—The strongest offering of the present stock season at the Mozart was the Mozart Players' production of "The Yellow Ticket" Jan. 31-Feb. 5; large business. Beautifully staged and correctly presented, the production reflected great credit on Director Harry McKee and the capable interpreting company. Alice Clements gave a remarkable portrayal of the role of Marya Varonka and won general commendation. Victor Browne was happily cast as Julian Rolfe and his conception of the part was most pleasing. Harold Salter acquired new distinction in the strong part of Baron Andrey. Arthur Griffin was a capable Monsieur Zoubatoff, and Harry E. McKee a clever John Seaton. Emma Carrington made a charming Margery Seaton, and splendid work was also done by David Rogers, Joseph Latham, Cliff Hyde, George Hazelt, and Henry Bonill. "At Piney Ridge" Feb. 7-12.

J. MAXWELL BEERS.

MEEHAN CO., NEW BEDFORD

NEW BEDFORD, MASS. (Special).—The Meehan Co. John Meehan Players presented week Jan. 31-Feb. 5 "The Woman He Married," with Florence Carpenter as Mrs. Harding. Miss Carpenter gave a thoroughly convincing interpretation of the part and scored a personal hit. Charles Richards was well cast as Amosby. Henry Hicks, as Marston, the artist, measured up as the most important man in the cast and he made much of his opportunities. Mr. Meehan made a good Jack Harding. Priscilla Knowles beamed with much radiance as the jolly Mrs. Bambridge. Maud Blair as Mary and Bernard Steele as Colonel John Harding were well cast. The stage settings were good and the performance was enjoyed by very good attendance. On account of better business arrangements, Mr. Meehan will close his engagement week Feb. 7-12 and will present, for the first time in New Bedford, "Damaged Goods."

W. F. GEE.

GREATER NEW YORK STOCK

KEITH'S BRONX.—"Kick In," by Willard Mack, the intrepid sailor on the melodrama sea, landed at the Bronx Theater week of Jan. 31 and kept the audiences in a skillfully developed suspense until the very last scene of the play. The R. F. Keith Players handled the moving situations creditably and not for a moment allowed the interest to lag. Walter P. Richardson and Frances McGrath, in the leading roles, acted with surety and distinction. The latter is fast becoming a strong favorite. Fred C. House did conspicuous work as Charley Cary, and Jack Hutcherson and Walter Marshall were excellent as the Commissioner and "Whip." Albert Gehhardt did well as Jack Diggs and Luella Morey was well cast in the role of Memphis Bessie. Bessie Lee won much sympathy as Myrtle Sylvester and Carrie Lowe did full justice to the part of Mrs. Holloran. Margaret Fielding as Daisy and William Seale gave good support. Special engagements have been made, besides the Homestead Quartette, for the revival of "The Old Homestead," to be presented week of Feb. 7. The patrons of the house have been asked to vote for the play they would like to witness week Feb. 28, another evidence on the part of the management to give the Bronx patrons what they want.

IDA C. MALCOMSON.

WADSWORTH.—It is so seldom that we read of, or even see a play concerning the rush for gold in Alaska that when one of the old plays dealing with this subject is revived it is fully appreciated. Up at the Wadsworth last week "The Barrier," from the novel by Rex Beach, was put on in a most praiseworthy manner. The scenery and settings were original and showed good taste. Carroll Daly as John Gale gave a very clever character rendition. Edith Spencer as Alhuna also gave a performance for which she deserves credit. She made a typical squaw, her diction and the way she carried herself show that she thoroughly understood the part she was portraying. Miss Welba Letina as Necla was cast to good advantage. She went through various scenes in a most creditable manner. Harry Hollingsworth as Captain Burrell gave a good account of himself, while Baker Moore as Poleon and Richard Ogden as Stark had better parts than they have had for some time. On the whole the piece went over well, and business was excellent. Dave Chase as Runtion, Gladys Bradley as Little John, and S. M. Thomas as Corporal Thomas completed the bill. Next week, "Siberia." F. H. R.

ELSMERE.—A blowing of horns, a tingling of currency in the box office, and behold another stock company opens in New York. Owing no doubt to a large demand for stock companies in New York, Edward Orstein, manager of the Wadsworth Theater, decided to open another house, this time, however, in the Bronx. He accordingly took control of the Elsmere, a very pretty playhouse formerly devoted to vaudeville, and installed a permanent company, whose policy will be to present the best of plays at popular prices. For the opening attraction the company selected George M. Cohan's success "Broadway Jones." Homer Barton as Broadway Jones gave a very good performance. His "souse" in the first act was perhaps a little rugged, but the rest of his performance was very good. Irene Oshier as Josie Richards was inclined at times to be a little too dramatic, but nevertheless she received a big reception, and with her charming personality and ability she will no doubt become very popular up here. Clay Clement as Bob Wallace was enthusiastically received. Milton Boyle gave a very clever character portrayal, while James Burtis as Sam used his Western accent to excellent advantage. Henrietta Goodwyn as Clara Spotswood and Harold Kennedy as Rankin Jackson were both cast to advantage. Claude Miller as Pembroke and Ed Redding as Higgins also added to the success of the play. Other members of the company are Rob Kommel, Jack Doyle, J. Russell Webster, Bessie Warren, and Adah Sherman. The staging of the productions is under the direction of Claude Miller, whose excellent work has won him praise everywhere. Next week's bill will be "Within the Law." F. H. R.

BROOKLYN.—The Grand Opera House Players gave a splendid rendition of "The Yellow Ticket" week Feb. 3. Miss Enid May Jackson gave a splendid exhibition of good acting as Marya Varonka, while Dudley Ayres was in his prime as the American correspondent in Russia, displaying great courage and aggressiveness so characteristic of a man with such a position. Charles Schofield and Miss Isadore Martin, representing the Seaton family, were also excellent. The work of Messrs. William Elliott and M. J. Briggs was highly satisfactory, as may also be said of John Roach, H. Taylor, and William Everts. J. Francis Kirk is to be congratulated for the superb way in which he directed the cast, besides doing himself great justice by playing an important role. "The House of Lies" week Feb. 7.

ROBERT J. MERKUNGER.



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LEADING LADY AND LEADING MAN OF THE DUBINSKY BROTHERS' STOCK COMPANY, KANSAS CITY, MO.

Irene Daniel, leading woman of Dubinsky Brothers' Stock company at the Garden, Kansas City, is one of the most versatile leading women in stock, changing with ease from the ultra-ingenue roles to the mature and the aged. She may be said to be of the former type, but her remarkable adaptability makes her difficult to classify. Her favorite roles are the title part of "Madame X," May Joyce in "The Escape," the leading role in "Divorcons," and similar plays. Miss Daniel is a charming brunette and a Southerner by birth.

Ed. Dubinsky, leading man of Dubinsky

Brothers' Stock company, is a seasoned player, though only twenty-eight years of age. He is a partner in the various Dubinsky interests, which have developed largely through his work. Mr. Dubinsky recently scored a big hit as Jules Beaubien in "The Wolf," and has the distinction of having made Kansas City "sit up and talk," though his vehicle was an old play. He takes to musical comedy, comedy and tragedy with equal ease. Incidentally he is the biggest leading man in stock, standing 6 feet 1 1/2 inches, and being built proportionately.

STOCK IN SCRANTON

SCRANTON, Pa. (Special).—The House of a Thousand Candles, at the Academy, was the offering by the Poli Stock Players, week Jan. 31, to excellent business. Selmer Jackson as John Glenarm gave a most satisfactory performance of the part. Arthur Buchanan as Bates was at his best and was repeatedly applauded. Charles H. Stevens gave a realistic performance of Arthur Pickering, and Morton L. Stevens as Larry Donovan was very amusing. Mr. Stevens' comedy methods are very pleasing. Mae Desmond was charming as Marian Devereau and scored another real hit. Kerwin Wilkinson as John Marshall Glenarm made much of a small part, while Stewart E. Wilson as the Rev. Dr. Stoddard, and James Brennan as Morgan, merit special attention. Hazel Miller as Gladys Devereau, Josephine Emery as Sister Theresa, and John Reigel as the Sheriff, gave adequate support. Much credit is due to Augustin Glassmire, the director, for the manner in which the play was given. "The Christian," week Feb. 7.

Selmer Jackson, leading man of the Poli Stock Company, has resigned, to take a similar position with a new company, to open in the Lincoln Theater, Union Hill, N. J. Mr. Jackson during his stay here has made many warm friends. He will be succeeded by Gus A. Forbes, from Wilkes-Barre, Pa.

C. B. DERMAN.

HATHAWAY, BROCKTON

BROCKTON, MASS. (Special).—The Hathaway Players, in "A Pair of Sixes," week Jan. 31, to large and well pleased audiences. Julian Nosa as T. Boggs Johns and Herbert De Gure as George R. Nettleton, the unruly partners, gave strenuous and amusing portrayals. Ruth Lechler as Florence Cole looked well and acted the role in a captivating manner. Kathleen Barry as Mrs. Nettleton did excellent comedy work. Marion Chester scored a hit as Coddies. Leah Jayne as Sally Parker, and Walter Redell as Kromo, the office help, furnished some good comedy bits. John B. Whitman, Elmer Thompson, William H. Dimock and Forrest Abbott did well in their respective roles. "Mother," week Feb. 7.

W. S. PRATT.

SEATTLE'S BIG NEW STOCK

SEATTLE (Special).—The Metropolitan Theater is to become the home of a first-class stock company after March 4. Wilkes Brothers, Inc., of San Francisco, have taken a lease of the theater for eighteen months from Klaw and Erlanger, owners, effective March 5. The Wilkes Brothers company already has control of the Empress Theater, Salt Lake City; the Broadway Theater, Butte; the American Theater, Spokane, and the Empress Theater, Tacoma.

With possession of the Metropolitan Wilkes Brothers will establish a high-class stock theater. Rehearsals will begin about Feb. 15 and the opening will be Monday night, March 6. Prices will range from 25 cents to 75 cents.

The Metropolitan is admirably adapted for stock productions. It is one of the best built and equipped theaters in the country. Its location could hardly be improved. The seating capacity is 1,600, and every seat in the house is a good one. The stage is large and the dressing rooms, all concrete, are roomy and particularly sanitary. It should make a very comfortable home for a company of good actors.

CHASLER EUGENE BANKS.

WILKES, SALT LAKE CITY

SALT LAKE CITY (Special).—The Ernest Wilkes Stock company at the Empress presented "Stop Thief" week Jan. 16 to large and well pleased audiences. Beginning Jan. 23 they were in their last week before moving to their new home, the Wilkes Theater (formerly the Utah). The bill was "The Woman and Jaded Houses" were the rule every night. The opening bill at the Wilkes Theater was "Inside the Lines."

The Empress Theater will be remodeled for the Paramount pictures. The old Utah Theater has been cleaned and remodeled in some places and made comfortable.

C. E. JOHNSON.

WILKES STOCK, TACOMA

TACOMA, WASH. (Special).—"Madame X" at the Empress week Jan. 23-29, and matinees, by Ernest Wilkes Stock company. In spite of very bad weather attendance increasing and very good. Phoebe Hunt and Norman Hackett have joined the company as leads and will first appear in "Kick In."

FRANK B. COLE.



LOUISZITA VALENTINE.

Louiszita Valentine, the new leading woman of the Empire Stock company, Pittsburgh, has all the qualifications of the thorough stock leading woman—youth, ability, appearance, and last but not least, personality. Miss Valentine has lately been doing stock work in Troy, New York, and opened in Pittsburgh at the Empire in "East Lynne," and made a very favorable impression with the audiences in the role of Lady Isobel. She was featured with "The Sleeping City" previous to her Troy engagement, has also played in stock at Staten Island, and has been successful in several road companies before appearing in stock. Miss Valentine is very fond of stock work, and judging from her reception at the Empire, it is predicted that she will be one of the most popular leading women ever seen at this house. The present company is one of strength and ability, and good results will be looked forward to by the large clientele.

D. JAY FACKNER.

HAZELE BURGESS IN FLORIDA

Capacity business has been the case with the Hazele Burgess company at Miami, Fla., where they are playing a season of eight weeks, to be followed by a special engagement to be played at Tampa. Miss Burgess is using all the best plays in her repertoire, this week the bill being "Kick In."

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UNION HILL'S NEW THEATER.
House Will Run Stock with an All-Star
Company—Opens To-day

Arrangements have been completed for the opening of the Lincoln Theater, Union Hill, N. J., on Feb. 12 with an excellent company, including Selmer Jackson, Henry Stafford, Baker Moore, Henry Luggan, James H. Boyle, Tom Morrison, John Gordon, Russell Senior, Alice Butler, Mary Frye, Jean Houston, Adrienne Bonnelle, Jeannette Miller, and Gertrude de Mont. Selmer Jackson, the leading man, recently closed in Scranton; Baker Moore has been associated with the Wadsworth Theater company, New York city, and Alice Butler lately appeared with "The Devil's Garden" company at the Harris Theater, New York city. Miss Butler has a great following in Union Hill because of her previous appearances here. The new home will open with "Potash and Perlmutter" as the opening attraction, with "On Trial" for the first time in stock, to follow. John R. Starck, well known in theatrical circles, will be at the helm of the venture.

ERN GREWE, JR.

QUALITY PLAYERS, ROCHESTER, N. Y.

ROCHESTER, N. Y. (Special).—The Broadway Quality Players presented "The Confession" at the Baker, week of Jan. 31, to large and extremely interested audiences. John Warner played the long role of Father Bartlett. Maude Richmond was seen to advantage as Rose Creighton. Walter Ryder scored the hit of the performance as the Canadian. This young actor is deserving of much credit. Emma Campbell, Adrian English, Edwin Bailey, Clarence Doty, Alvah Simms and a newcomer, Paul Burke, all gave creditable readings of their roles in ten performances in one week. Rochester should prove fertile ground for a capable stock company as there is only one house which presents road productions. And certainly the city is large enough to support a permanent company which would give only established stock successes and not resort to the lurid or sensational plays.

B. HENRY LEFFINGWELL.

DUBINSKY, KANSAS CITY

KANSAS CITY (Special).—The Little Rebel proved a very popular offering, by Dubinsky Brothers' Stock company, at the Garden, week of Jan. 30. That the production was an elaborate and effective one was testified by the box office receipts and the enthusiasm of the houses. Ed and Barney Dubinsky, in the roles of Captain Carey and Lieutenant Colonel Morrison, roles taken in an early production by William and Dustin Farnum, added to their popularity. Both did exceedingly convincing work and the reputation of the stock company has been enhanced thereby. Eva Craig in the title role scored heavily. A more charming Virginia Carey would be hard to imagine. Frank C. Meyers was happily effective in the role of General Grant, and James Byssel was a very acceptable Lieutenant Harris. Frances Valley also attracted attention as Mrs. Carey. "Three Twins," week Feb. 7.

WILLIAMS.

FISHER PLAYERS, ST. PAUL

ST. PAUL (Special).—In as tempestuous a sea as was ever staged at old Drury Lane, Frederic Van Rensselaer as Monte Cristo climbed the set rock and in stentorian tones informed ten different audiences that the world was "his" at the Shubert, Jan. 30-Feb. 5. In this version of "Monte Cristo" the hero is possessed of marvelous strength, so that when he drags the body of the Abbe Faria to his own cell he moves part of the heavy ramparts of the Chateau d'If with it. May Buckley as Mercedes and Minor Watson as Albert were excellent as usual. Campbell Stratton gave an interesting interpretation of Vilfort. Duncan Penwarden, who always gives a fine performance, and Earl Lee, whose fund of humor is apparently inexhaustible, were well cast. "The Misleading Lady," Feb. 6-12. "Inside the Lines," Feb. 13-19.

JOSEPH J. FEISTER.

POLI'S HARTFORD

HARTFORD, CONN. (Special).—"Believe Me, Xantippe," which was presented by the Poli Players week Jan. 31 was one of the most successful plays yet put on by the company. Mr. Gleckler did an excellent piece of work. Florine Farr as the rather determined deputy sheriff did equally well, and minor parts were taken in a thoroughly satisfactory way. The audiences enjoyed themselves immensely and the theater was filled at each performance. John Ellis, Ben MacQuarrie, Forrest Seabury, Ada Dalton, Tom Sena, Eugene Desmond, and Inez Lyman took the minor parts. Hal Briggs as "Simp," the gunman, lived up to the best traditions of that wicked type.

SEYMOUR WEMYSS SMITH.

MT. VERNON STOCK

MOUNT VERNON, N. Y. (Special).—Messrs. Stalnach and Harde are receiving daily the congratulations of their many friends and patrons of the Westchester Theater on the excellent company of players that are under their management this season, playing all the best musical successes. A new comedian, Mr. Harry Short, has been added to the cast, scoring a great success as Con Kidder in the offering "The Red Mill," Week Feb. 7. "The Bohemian Girl," E. H. C.

The Knickerbocker Players at the Knickerbocker Theater, Philadelphia, gave "Carmen," week Jan. 31. Week Feb. 7. "The Trail of the Lonesome Pine."

FRANCES McGRATH

LEADING WOMAN

Keith's Bronx Theatre

New York City

Jack Roseleigh

LEADING MAN

This Week:

"Alias Jimmy Valentine"

B. F. Keith's Players
Hudson Theatre
Union Hill, N. J.

Richard La Salle

LEADING MAN

AMERICAN THEATRE

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MAY BUCKLEY

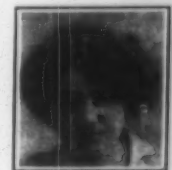
Shubert Theatre

St. Paul, Minn.

WELBA LESTINA

LEADING WOMAN

This Week—"SIBERIA"

WADSWORTH THEATRE
NEW YORK CITY

RUTH ROBINSON

LEADING WOMAN

American Theatre

Philadelphia, Pa.

HAZEL MILLER

INGENUE

POLI PLAYERS

Scranton, Pa.

HAZELE BURGESS

STOCK STAR

GRAND THEATRE

MIAMI, FLA.

Week Feb. 7—KICK-IN

DUDLEY AYRES

LEADING MAN

Management of CHAMBERLAIN BROWN

Grand Opera House, Brooklyn

ROBERT HYMAN

LEADING MAN

PRINCESS THEATRE

DES MOINES, IOWA

ROBERT P. GLECKLER

POLI THEATRE—HARTFORD, CONN.

JUVENILE

LIGHT COMEDIAN

STEWART E. WILSON

WEEK FEB. 7th-12th

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POLI SCRANTON PLAYERS

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Belasco Theatre

VIVIENNE SEGAL

with "THE BLUE PARADISE"

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ALONE AT LAST

Shubert Theatre

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC

ADAMS, Maude (Chas. Frohman, Inc.): N.Y.C. Dec. 21—Indef.
ANGLIN, Margaret (James Shesgreen): Pittsburgh 7-12; Wheeling, W. Va., 14; Johnstown, Pa., 15; Altoona 16; Atlantic City, N. J., 17-19; Washington 21-26.
ARLISS, George (Klaw and Erlanger and Geo. C. Tyler): Balto. 14-19.
AT THE Old Cross Roads (Arthur C. Alston): Chgo. Jan. 23-Feb. 12.
BAHRYMORE, Ethel (Chas. Frohman, Inc.): N.Y.C. Oct. 10—Indef.
BOOMERANG, The (David Belasco): N.Y.C. Aug. 10—Indef.
CINDERELLA Man (Oliver Morosco): N.Y.C. Jan. 17—Indef.
COMMON CLAY (A. H. Woods): N.Y.C. Aug. 26—Indef.
DADDY Long-Legs (Co. A; Henry Miller): Boston 7—Indef.
DADDY Long-Legs (Southern; Henry Miller): Adrian, Mich., 9; Lansing 10; Saginaw 11; Bay City 14; Port Huron 15.
DITTRICHSTEIN, Leo (Cohan and Harris): N.Y.C. Nov. 10—Indef.
DREW, John (Chas. Frohman, Inc.): New Orleans, 7-12; Atlanta, Ga., 14-15; Birmingham, Ala., 16; Memphis, Tenn., 17-19.
DUMMY, The (Rowland and Clifford): Chgo. 30-Feb. 12.
ETERNAL, Magdalene (Co. A; Selwyn and Co.): Boston—Indef.
ETERNAL, Magdalene (Co. B; Selwyn and Co.): Buffalo, 7-12; Cleveland 14-19; St. Louis 20-26.
ETERNAL, Magdalene (Co. C; Selwyn and Co.): Newport News, Va., 9; Norfolk 10-12; Petersburg 14; Lynchburg 15; Roanoke 16; Winston-Salem, N. C., 17; Greensboro 18; Charlotte 19; Columbia, N. C., 21-22; Augusta, Ga., 23, 24.
EVERYWOMAN (Henry W. Savage): Vicksburg, Miss., 9; Natchez 10; Monroe, La., 12; Texarkana, Tex., 14; Marshall 15; Dallas 16-19; Ft. Worth 21, 22; Mexico 23.
EXPERIENCE (Wm. Elliott, Comstock and Gest): N.Y.C. 7-12; Prov. R. I., 14-19; Springfield, Mass., 21-26.
EXPERIENCE (Wm. Elliott, Comstock and Gest): Chgo. Dec. 24—Indef.
FAIR and Warm (Selwyn and Co.): N.Y.C. Nov. 6—Indef.
FAVERSHAM, William (Leonard I. Gallagher): Cinti. 7-12; Dayton 14; Columbus 15; Lima 17; Toledo 18, 19; South Bend, Ind., 21; Grand Rapids, Mich., 23.
FEAR Market (H. G. Fiske and Geo. Mosser): N.Y.C. Jan. 26—Indef.
FERGUSON, Elsie (Charles Frohman and Klaw and Erlanger): N.Y.C. Jan. 31—Indef.
FISKE, Mrs. (Corey, Williams and Ritter, Inc.): N.Y.C. Jan. 18—Indef.
FORBES-Robertson, Sir Johnston: Burlington, Ia., 9; Peoria, Ill., 10; Springfield 11; Quincy 12; St. Joseph, Mo., 14; Lawrence, Kan., 15; Topeka 16; Wichita 17; Oklahoma City, Okla., 18, 19; Tulsa 21; Muskogee 22; Little Rock, Ark., 23.
FRECKLES (Southern; B'way Amuse. Co.): Roswell, N. Mex., 10; Carlsbad 11; Pecos, Tex., 12; Odessa 14; Midland 15; Big Springs 16; Colorado 17; Winters 18; Haskell 19; Hamlin 21; Snyder 22.
FRECKLES (Western; B'way Amuse. Co.): Pocatello, Ida., 9; American Falls 10; Baker 11; Burley 12; Ruhl 14; Twin Falls 15; Downey 16; Preston 17; Logan, U. S., 18; Brigham 19; Tooele 21; Provo 22; Lehi 23.
GEORGE, Grace: N.Y.C. Sept. 28—Indef.
GILLETTE, William (Chas. Frohman, Inc.): Cleveland 7-12; Detroit 14-19.
GIRL Without a Chance: Cleveland 7-12.
HACKETT, James K., and Viola Allen: N.Y.C. 7—Indef.
HILLIARD, Robert: N.Y.C. Jan. 11—Indef.
HIT the Trail Halliday (Cohan and Harris): N.Y.C. Sept. 13—Indef.
HOBSON'S Choice (Messrs. Shubert): N.Y.C. Nov. 2—Indef.
HODGE, Wm. (Lee Shubert): Detroit 6-12.
HOLMES, Taylor (Joseph Brooks): Chgo. Nov. 7—Indef.
HOUSE of Glass (Cohan and Harris): N.Y.C. Sept. 1—Indef.
HUMAN Soul (J. A. Schwenk): Des Moines, Ia., 7-12; Aurora, Ill., 14-16; Lincoln, Neb., 17-19; Minneapolis 21-26.
ILLINGTON, Margaret (Selwyn and Co.): Dallas, Tex., 9, 10; Ft. Worth 11; Waco 12; Temple 14; Austin 15; San Antonio 16, 17; Houston 18, 19.

Galveston 21; Beaumont 22; Shreveport, La., 23.
IRVING Place Theater: N.Y.C. Sept. 1—Indef.
IT Pays to Advertise (Cohan and Harris): N.Y.C. 7-12; R'kyn 14-19; Newark, N. J., 21-26.
IT Pays to Advertise (Cohan and Harris): Boston Jan. 17—Indef.
IT Pays to Advertise (Cohan and Harris): Lincoln, Neb., 8, 9; Omaha 10-12; Sioux City, Ia., 13, 14; Mankato, Minn., 15; Owatonna 16; Fairbault 17; Red Wing 18; Rochester 19; Eau Claire, Wis., 20; Winona, Minn., 21; La Crosse, Wis., 22; Austin, Minn., 23.
JUST a Woman (Messrs. Shubert): N.Y.C. Jan. 17—Indef.
KICK in: St. Louis 6-12.
MAKING Good (Roberts, Worth, McCollough): Chgo. 6-19.
MAUDE, Cyril: Cinti. 7-12.
MIX-Up (Messrs. Shubert): Boston 7-12.
OHIO Lady (Klaw and Erlanger and Geo. C. Tyler): Chgo. 7—Indef.
OKLAHOMA (Chas. Frohman-David Belasco): Toronto 7-12; Buffalo 14-19.
OMAR, the Tentmaker (Tully and Buckland): Syracuse, N. Y., 7-9; Rochester 10-12; Cleveland 14-19; Detroit 21-26.
ON Trial (Cohan and Harris): Balto. 7-12.
PAIR of Silk Stockings (Winthrop Ames): Chgo. Jan. 9—Indef.
PAIR of Sixes (Co. B; H. H. France): St. Louis 6-12.
PAIR of Sixes (Special; H. H. France): Indianapolis, Okla., 9; Euid 10; Alva 11; Wichita, Kan., 12.
POLLYANNA (Klaw and Erlanger and George C. Tyler): Phila. Jan. 24—Indef.
POTASH and Perlmutter (A. H. Woods): Chgo. Jan. 30-Feb. 12.
POTASH and Perlmutter (A. H. Woods): Red Oak, Ia., 9; Denison 10; Percy 11; Carroll 12; Wall Lake 14; Spec City 15; Ida Grove 16; Onawa 17; Cherokee 18; Storm Lake 19; Remsen 20; Sheldon 21; Spencer 22; Emmetsburg 23.
POTASH and Perlmutter in Society (A. H. Woods): N.Y.C. Oct. 21—Indef.
QUINNEY's (Frederick Harrison): Cleveland 7-12.
ROBSON, May (Klaw and Erlanger): Indianapolis 7-9; Milwaukee 10-12; Oshkosh 13; Sheboygan 14; Fond-du-Lac 15; Green Bay 16; Appleton 17; Wausau 18; Eau Claire 19; Oconto 20; Port Howard 21; Shepherds 22.
SHEPHERD of the Hills (Gaskill and MacVitty): Toledo, Ill., 10; Galva 11; Lincoln 12; Spring Valley 13; Princeton 14; Henry 15; Lestant 16; Fairbury 17; Lexington 18; Houser 21; Rossville 22; Oxford, Ind., 23.
SHEPHERD of the Hills (Gaskill and MacVitty): Coopers-town, N. D., 9; Fergus Falls, Minn., 10; Oakes 11; St. Cloud 13; Benson 14; Willmar 15; Marshall 16; Tracy 17; Lake Benson 18; Esteline, S. D., 19; Castlewood 21; Ashton 22; Ellendale, N. D., 23.
SINNERS (Wm. A. Brady): Phila. Jan. 17—Indef.
SKINNER, Otis (Chas. Frohman, Inc.): N.Y.C. Dec. 27—Indef.
SOLDIER of Japan (Oscar Gramham): Port Lavaca, Tex., 9; Bay City 11; Alvin 12; Belleville 14; Livingston 15; Groveton 16; Lufkin 17; San Augustine 18; Bronson 19; Garrison 21; Lufkin 22; Livingston 23.
SOME Baby (Henry B. Harris, Est.): St. Paul 7-12.
SOTHERN, E. H. (Messrs. Shubert): Boston Jan. 24-Feb. 12.
STAHL, Rose (H. B. Harris, Est.): N.Y.C. Jan. 27—Indef.
STARR, Frances (David Belasco): Phila. 31-Feb. 12.
SUNNY South (J. C. Rockwell): New Sharon, Ia., 9; What Cheer 10; West Liberty 11; Washington 12; Buxton 14; Eldon 15; Bloomfield 16; Seymour 17; Corydon 18; Russell 19; Osceola 21; Afton 22; Corning 23.
TRAIL of the Lonesome Pine (Gaskill and MacVitty): Effingham, Ill., 9; Taylorville 10; Quincy 12; Salem 14; Marion 15; Duquoin 16; Heroin 17; Benton 18; Vincennes, Ind., 19; Paris, Ill., 21; Paxton 22; Kankakee 23.
TREASURE Island (Chas. Honkins): N.Y.C. Dec. 1—Indef.
TREASURE Island (Chas. Honkins): Pittsburgh 14-19.
TWIN Beds (Middle West; Selwyn and Co.): London, Ont., Can., 10; Stratford 11; Port Huron, Mich., 12; Tecumseh 14; Defiance, O., 15; Findlay 16; Lima 17; Ft. Wayne, Ind., 18; 19; Leavenworth 21; Frankfort 22; Elwood 23.
TWIN Beds (Selwyn and Co.): Phila. 7—Indef.
TWIN Beds (Southern; Selwyn and Co.): Shreveport, La., 9.

10; Texarkana, Ark., 11; Hot Springs 12; Little Rock 14; Helena 16; Greenville, Miss., 17; Natchez 18; Jackson, Tenn., 19; Memphis 20; Nashville 22, 23.
TWIN Beds (Special; Selwyn and Co.): Minneapolis 6-12; Kansas City 14-19; St. Louis 20-26.
TWIN Beds (Coast; Selwyn and Co.): Merced, Cal., 9; Fresno 10; Visalia 11; Hanford 12; Los Angeles 14-26.
UNCHASTENED Woman (Clifford Morosco): N.Y.C. Oct. 9—Indef.
UNCLE Tom's Cabin (Wm. Kibbie): Kokomo, Ind., 9; Anderson 10; Dayton, O., 11; Springfield 12.
UNDER Cover (Rowland and Clifford): Chgo. 6-12; St. Louis 13-19.
UNDER Fire (Selwyn and Co.): Worcester, Mass., 7-12; New Haven, Conn., 13-19; Portland, Me., 21-26.
WARFIELD, David (David Belasco): Chgo. Jan. 24—Indef.
WASHINGTON Square Players: N.Y.C. Oct. 4—Indef.
WEAVERS, The: N.Y.C. Dec. 14—Indef.
WHITE Feather: Winnipeg, Man., Can., 7-12.
WINNING of Barbara Worth (Lambert and Yeomans): St. Louis 6-12; Alton, Ill., 13; Effingham 14; Urbana 15; Paxton 16; Lincoln 17; Bloomington 18; Ottawa 19; Kankakee 20; Valparaiso, Ind., 21; Ft. Wayne 22.
YELLOW Jacket (Mr. and Mrs. Cohan): Cedar Rapids, Ia., 9; Cedar Falls 10; Des Moines 11.
YOUNG America (Cohan and Harris): Chgo. Jan. 16—Indef.

TRAVELING STOCK

BOYER, Nancy: Meadville, Pa., 7-12.
CORNFELL, Price Players: Marion, Ill., 7-12.
FOWLER, Maybelle: Battle Creek, Mich., 7-12.
FRANKLIN: Kittingau, Pa., 7-12.
BAINES-Wilbur: Ismay, Mont., 7-12.
MACHAN'S Associate Players: Hanover, Ont., Can., 11, 12.
MARKS, Ernie: Owen Sound, Can., 7-12.
MAXWELL: Frostburg, Md., 7-12.
MAXWELL: Mattoon, Ill., 7-12.
TRUMBULL, Players: Corinth, N. Y., 7-12.
WESSELMAN: Wood, Genoa, Neb., 7-9; Belgrade 10-12.
WRIGHT Theater Co.: Belle Plaine, Ia., 7-12; Panama 14-19; Stuart 21-26.

OPERA AND MUSIC

ALONE at Last (Messrs. Shubert): N.Y.C. Oct. 19—Indef.
AROUND the Map (Klaw and Erlanger): Phila. Jan. 31—Indef.
BLUE Paradise (Messrs. Shubert): N.Y.C. Aug. 5—Indef.
BOHEMIAN Girl: Huntington, W. Va., 9; Charleston 10; Weston 11; Cumberland, Md., 12.
COHAN Review of 1916 (Cohan and Harris): N.Y.C. 9—Indef.
ELTINGE, Julian (A. H. Woods): Balto. 7-12.
HAJOS, Mizi (Henry W. Savage): Boston 31-Feb. 12.
HIGH Jinks (Arthur Hammerstein): Milwaukee 6-9.
HIP, Hip: Hoosier (Chas. Dillingham): N.Y.C. Sept. 30—Indef.
HYAMS and McIntyre (Perry J. Kelly): Lawrence, Kan., 9; Independence 10; Parsons 11; Joplin, Mo., 12, 13; Springfield 14, 15; Sedalia 16; Columbia 17; Jefferson City 18; Alton, Ill., 19; Jacksonville 21; Quincy 22; Keokuk, Ia., 23.
KATINKA (Arthur Hammerstein): N.Y.C. Dec. 23—Indef.
LILAC Domino (Andrews Dippe): Prov. R. I., 7-12.
MASKED Model: Washington 7-12.
ME Him and I: Detroit, 6-12.
MONTGOMERY and Stone (Chas. Dillingham): Chgo. Jan. 31—Indef.
NORODY Home (Marbury Comstock): ONLY Girl (Joe Weber): R'kyn 7-12.
PASSING Show of 1915 (Messrs. Shubert): Phila. Jan. 17-Feb. 12.
PRINCE of Pilsen (Perry J. Kelly): Moberly, Mo., 9; Kirksville 10; Quincy 11; Keokuk, Ia., 12; Burlington 13; Galesburg, Ill., 14; Iowa City, Ia., 15; Clinton, Mo., 16; Savannah, Ill., 17; Dixon 18; Madison, Wis., 19; Janesville 20; Watertown 21; Chebogue 22; Green Bay 23.
PRINCESS Pat (John Curt): N.Y.C. Sept. 29-Feb. 12.
RING Blanche (A. H. Woods): Pittsburgh 6-12.
ROBIN Hood (De Koven Opera Co.): Omaha, N. Y., 9; Little Falls 10; Fulton 11; Oswego 12; Ogdensburg 14; Messina,

15. Malone 16. Potsdam 17. Canton 18. Watertown 19. ROBIN Hood (De Koven Opera Co.) Bismarck, N. D. 9. Dickinson 10. Glendive 11. Miles City 12. Billings 13. Missoula 14. Anaconda 15. Sand Point, Ida. 17. Spokane, Wash. 18. 19. Walla Walla, 20. Pendleton, Ore. 21. Baker 22. Weiser, Ida. 23. SARI (Henry W. Savage): Atlanta, Ga., 7-9. Montgomery, Ala., 10. Pensacola, Fla., 11. Mobile, Ala., 12. Meridian, Miss., 14. Selma, Ala., 15. Tuscaloosa 16. Birmingham 17. Nashville, Tenn. 18. 19. Jackson 21. Memphis 22. 23. STOP! Look! Listen (Chas. Dillingham): N.Y.C. Dec. 25—def. SYBIL (Chas. Frohman, Inc.): N.Y.C. Jan. 10—def. TOWN TOPICS (Messrs. Shubert): N.Y.C. Jan. 24-Feb. 12. TWO Is Company (Savoy Producing Co.): Chgo. Jan. 23—def.

VERY Good Eddie (Marbury Comstock): N.Y.C. Dec. 24—def. WATCH Your Step (Chas. Dillingham): Louisville, Ky. 7-9. WHEN Dreams Come True (Coutts and Tenny): Des Moines, Ia., 9. Osceola 10. Creston 11. Ottumwa 12. Marshalltown 13. Albia 14. Centerville 15. Washington 16. Davenport 17. Galesburg, Ill. 18. Joliet 19. Kankakee 20. Lafayette, Ind. 21. Logansport 22. Wabash 23. WILSON, Al. H. (Sidney R. Ellis): Buffalo 7-12, Detroit 13-19. WITHIN the Loop (Messrs. Shubert): Indianapolis 7-12. WORLD of Pleasure (Messrs. Shubert): Washington 7-12. Buffalo 14-19. ZIEGFELD'S Follies of 1915 (Florence Ziegfeld): Columbus 7-12.

FIELD, Al. G.: Allentown, Pa., 9. Plainfield, N. J., 10. Wilmington, Del., 11. Lancaster, Pa., 14. York 15. Frederick, Md., 16. Hagerstown 17. Winchester, Va., 18. Staunton 19. MISCELLANEOUS BALLET Russe: Boston 31-Feb. 9, Detroit 11, 12, Chgo. 14-26. LAUDER, Harry (Wm. Morris): Harrisburg, Pa., 9. Allentown 11. Atlantic City, N. J., 12. Phila. 14-19. Pittsburgh 21-26. LUCEY, Thomas Elmore: Mingo 9. East Liberty 10. Chabonne 11. Green Camp 12. Maudsl. Springs 14. Pickerington 15. Lancaster 16. Ashville 17. Derby 18. Galloway 19. Georgesville 21. Lilly Chapel 22. Lafayette 23. THURSTON, the Magician: Ft. Wayne, Ind., 7-9. Youngstown, O., 14-19. Balto. 21-26.

MINSTRELS

DUMONT'S: Phila. Aug. 28—def.

LETTER LIST

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WOMEN

Alberta, Laura, Lillian Albertson, Ruth Amos. Marie, Julia, Camille Barnette, Madame Besson, Edith B. Black, Edith Brownell. Carpenter, Rosamond, Cora Chaplow, Gertrude Coghlin, Stella Comyn, Edna Archer Crawford, Ethel T. Crookes. Findlay, Agnes, Vera Finley, Marguerite Forsdale, Gertrude Fowler, Georgia Mals Fursman, Gentle, Alice, Phyllis Gilmore. Hall, Mary, Nell Hall, Mabel Halsey, Emma Haynes, Violet Howard. Intropidi, Ethel. James, Louis, Mrs. Agnes Johnston. Knowles, Edna, Frankie Kramer. Lelay, Anita, Edith Lemmert. Morton, Julia. Nicoll, Yetta. O'Malley, Ellen. Parch, Marie, Miss Pierce. Remington, Adele, Lillian Rhodes.

Sterling, Ada, Lillian Sterling, Beth Stone, Eramani Stuart. Tewksbury, Violet A., Olive Thomas, Bettina Touraine. Vernon, Isabel, Agnes Wallace Villa. Waddell, Gladys, Lillian Wilkins, Lillian Wilson. Young, Ollie, Ruth Young.

MEN

Athenbaugh, Liver J., Robert Arnold. Blauvelt, D. W. H. M. Boyd, Addison Burkhardt. Cain, Robert, Harry C. Carlton, Edward Childs Carpenter, Hortense Clement, B. S. Clifford, Jules Clusette, Fitch Cooper. Dwyer, John T. Earle, Hamilton, Arthur Elson, Charles W. Emerson. Fagan, Barney, Harcourt L. Farmer, Olin Finney, Stuart Fox. Gero, Larry, Henry Earl Gibbs, Harry G. Gordon, Joseph Gray, Malcolm Green, Julian M. Greer.

Hanis, Roy, George Brenale Hare, Jerry Hart, Harry Hansworth, Seton Henry, Melville Higgins, Louis Howell. Jex, John, R. C. Johnson, Kanton, Mr., Frederick Karr, Harry Keane. Love, W. I., Edward D. Lynch, Louis Lytton. McCloud, Chester, J. H. McCurry, Raymond G. Manion, Edward Martindale, Mike J. Meade, Armand Melnotte, Charles Henry Meltzer, Edward S. Metcalf, Julian Mitchell, Phil Morris, Hamilton Mott. Pierce, Franklin, Ray Pilcher. Haynes, George W., Wm. Raynor, Theodore Roberts, J. C. Robisch. Sanford, L. H., E. Sargent, Peter Scardino, W. A. Semple, Bert Senigra, Harry S. Sheldon, Frank Lee Short, Phil Smith, F. J. Smithband, Edward Sorozah, Leslie Stuart, Victor Sutcliffe, Taylor, Harry, Mr. Terry. Waldrop, Yda, W. Lovett Wilder, M. A. Westcott.

BALTIMORE

A Presentation that Coincided with Advance Notices—Packed House at Employees' Benefit

BALTIMORE (Special).—The Messrs. Shubert had no reason to make excuses for "The World of Pleasure," which was sent direct to Baltimore last week after its season at the Winter Garden. Unlike many of its predecessors it actually fulfilled its reputation and advance notices, being by far the most sumptuously costumed and magnificently staged production which the Shuberts have sent to Baltimore in many a long season. After that awful fiasco, "Dancing Around," we needed something to restore our confidence in Winter Garden Productions, and "The World of Pleasure" did the work. The audiences were extremely large.

"It Pays to Advertise" had one of the most prosperous weeks of the season to date at Ford's. The company as a whole did not compare with the original seen here at a special presentation last season. Fred Howard had an excellent song revue act at the Maryland last week. It was splendidly staged and numbered some unusually good talent. "The Forest Fire" is quite an achievement for vaudeville. It got applause at every performance.

Before an audience which literally packed the theater to its very doors, the much heralded theatrical sensation of last season, "On Trial," received its first presentation in Baltimore on Monday night at Ford's. The occasion marked the annual benefit of the house employees and standing room was at a premium. Cohan and Harris deserve a vote of thanks for sending us the original company, or what is left of what was once the original company. There have been many changes in the personnel of the cast, and Mary Ryan is greatly missed, but there still remain Frederick Truesdell, Hans Robert, Frederick Perry, and a few others. Week Feb. 14 George Arliss in "Paganini."

We doubt if there is any male star with a larger or more royal following than Julian Eltinge and it was quite the expected thing to find the Academy filled with one of the largest audiences seen there this winter. He was given a rapturous welcome at the opening performance of "Cousin Lucy" and he earned every ounce of applause.

The cast of "The Masked Model," which will be seen at the Academy week Feb. 14, includes Frank Doane, John E. Young, Thomas Conkey, Donald McDonald, Arthur Stanford, Eugene Revere, Katherine Galloway, Texas Guinan, Mary Robson, Ethel Duffre Houston, and Eva Condon. The production is made by T. Daniel Frawley and Julian Alfred. The music is by a new composer, Carl Woes, and the book and lyrics are by Harry B. and Robert Smith.

Mr. Harry A. Henkel, manager of the Academy, has just announced that Belasco and Frohman's new production, "Oklahoma," by George

Scarborough, will be seen at the Academy week Feb. 21. This is a decided innovation, as heretofore all the Belasco productions have been produced exclusively at Ford's in this city.

"Treasure Island" will also be seen at the same playhouse week Feb. 22.

"Princess Pat," with Eleanor Painter (her first appearance in Baltimore), is due at Ford's week Feb. 28.

Forrest Orr, a great favorite with Baltimoreans, has rejoined the Auditorium Players. It must have made him feel as though Baltimore looked upon him as her very own, judging by the almost riotous welcome extended him at every performance last week. Miss Eddie Boyd made her initial bow as ingenue with the company last week. She is a charming girl and acquitted herself well at the opening performances.

A. Baldwin Sloane and George V. Hobart were guests of the Board of Directors of the Paint and Powder Club at the Belvedere last Wednesday night. The club has decided to produce a brand new musical comedy this season instead of reviving one of the older successes. Messrs. Sloane and Hobart were numbered among the originators of the old Paint and Powder Club. The purpose of their visit was to give a reading of the book and score which they have jointly produced for the use of the club during Easter week. It is understood that the piece will receive a production on the professional stage after its initial performance by the club in Baltimore.

The Philharmonic Orchestra, under that incomparable director, Joseph Stransky, gave the second concert of their series at the Lyric on Wednesday, Feb. 2. The programme consisted of the beautiful "Romeo and Juliet" overture of Tchaikowsky, which was given a remarkable reading. There was also the Dvorak Symphony in G minor, and it has rarely been heard to greater advantage. Harold Bauer played the Schumann Concerto in A minor. The audience was highly enthusiastic, and both Mr. Stransky and Bauer were recalled several times.

I. B. KRUIS.

SPRINGFIELD, ILL.

SPRINGFIELD, ILL. (Special).—Theatrical affairs are on the boom at Chattertons since George Hickox, formerly treasurer of this house for a number of years, assumed the management and, aided by some good advertising, has increased the business greatly. "Nobody Home," Jan. 24, was a tremendous success to large audiences. Shriners Minstrels, Jan. 26-28, a success in every way; S. R. O. only. Kibbie's U. T. C. company Jan. 29 drew such a crowd that the police were called in to restore order; capacity both performances. "High Jinks" pleased fair house Jan. 30.

The minstrel show given by the Anson Temple of Shriners here Jan. 26-28 was a great success in actual merit of the performance and performers and financially also. No personal mention could be given to anyone, as all of the fifty members who took part did their bit in a manner that won them praise. Colonel Shand acted as interlocutor, with Harry Converse, Dr. O'Hara, P. J. Connelly, R. A. Guest, Coke Buck, C. Sapp, W. H. Conkling, and Le Roy Jordan created the fun and some very fine singing. Harry K. McEvoy, "the society necromancer," was one of the big hits with his clever work. David McRoberts, Jr., had the management of the show, with the Joseph Bren and company, of Chicago, doing the staging of the offering.

E. L. TOMPKINS.

FRED GRAHAM

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WITH "THE PRINCESS PAT"

Management John Cort

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MAKE-UP



VAUDEVILLE

FREDERICK JAMES SMITH—Editor



Ruth St. Denis Returns to the Varieties

RUTH ST. DENIS brought her art and imagination to the varieties at the Palace. Miss St. Denis' contribution to the dance has been eminently noteworthy.

Ruth St. Denis' Dances

Vaudeville has its dancers who offer reproductions of the evolutions of the East. Miss St. Denis interprets the Oriental spirit and makes it comprehensible to Western eyes. She translates the dance.

She is, of course, able technically. But her offerings have more than terpsichorean art. They possess depth of imagery and drama. And she blends the movement, coloring and music with a fine theatrical sense.

She first appears, reclining upon the stage floor half enveloped in long, filmy draperies. She is "The Spirit of the Sea." Then, rising to her feet and in movements of varying tempo, she depicts the changing moods of the ocean.

Her second dance is "The Peacock," based upon a legendary tale of India. Here Miss St. Denis depicts a noble princess condemned, for the sins of vanity, to inhabit the body of a peacock. So, as a lonely peacock, she haunts the courtyard of her palace.

The third and last offering is a ballet of the tamboura, a re-incarnation of the angular dances of old Egypt. Ted Shawn, who appears briefly in "The Peacock," is seen in the ballet with Miss St. Denis. To the tamboura music of six dancing girls, the dancers step from a frieze to present a stately flirtation evolution.

Interludes are offered by Ada Forman, who does a Javanese dance, and Mlle. Dattilo, who introduces a brief but spontaneous interpretation of a melody, played on a piano off stage. The last number makes a particularly vivid impression.

Vaudeville has recently been at something of a dead level. Miss St. Denis' engagement marked another distinct advance.

George Nash's Surprise Sketch

George Nash invaded vaudeville in one of those trick playlets, "The Unexpected," by Aaron Hoffman.

The sketch starts with the usual Riverside Drive interior, half revealed in the fireplace glow. She enters, muffled in a cloak, listens for a moment and slips behind a curtain. He enters, in evening clothes, flashing a pocket searchlight. They suddenly face each other.

Then the author begins to pile on the surprises. At first we are lead to believe that she is the mistress of the house and he a thief, then that she is a clever leader of a gang of burglars and he the occupant of the residence. Finally they unmask—and they're rival crooks intent upon getting a certain ruby. Just then they're discovered and, while trying to escape by a window, she is shot. The woman falls lifeless into her companion's arms.

Next comes the final surprise. The dead lady crook rises to her feet. They laugh together. "Where's the manuscript?" he asks. The whole thing has been a rehearsal and they discuss the surprise ending.

"That's what they like in vaudeville," she says, turning to the audience. "Isn't it?"

"Do you?" he repeats.

Which, of course, stirs applause. "The Unexpected" doesn't stand close examination. It's just a fair example of the surprise playlet. Mr. Nash's immobile style of playing fits the make-believe burglar but Julia Hay isn't convincing as the woman, over acting in her emotional moments.

George MacFarlane Sings

George MacFarlane has a likeable way with him. Moreover, he sings pleasantly. Indeed, MacFarlane has stood the test of a Gilbert and Sullivan repertoire—and stood it well.

He starts with a few Gilbertian excerpts and follows with such ballads as "Caroline" and "A Little Bit of Heaven." Between songs he tells a few Irish

and Scotch stories. Here his ingratiating personality asserts itself.

Finally MacFarlane does a bit of plugging for that pro-grey-hair effusion, "Mother," introducing his pianist as one of the authors. This aside, MacFarlane's singing specialty is to be commended.

Those oldtimers, Sam and Kitty Morton, have re-

bad, I had to do something," he remarks. The rest of the material has the same humorous subtlety.

Maude Fealy in the Two-a-day

Maude Fealy came to vaudeville at the Colonial with an odd little playlet, "The Turn of the Tide," by Hugh Hoffman.

The setting discloses a bit of seacoast, with a fisherman's hut among the rocks. Most of the playlet is dialogue between a young woman and the old fisherman. A lovers' quarrel has caused the girl to half contemplate suicide. But the old man, whose own life is empty because of a misunderstanding of years before, reunites the couple.

"The Turn of the Tide" is extremely slender and tenuous. Mr. Herbert has tried—in almost total lack of physical action—to duplicate his "Discontent." But his present sketch is 99 per cent talk and one per cent drama. It brightens a bit in the final moments but not enough to lift the playlet over.

Miss Fealy as the young woman and an unprogrammed actor, as the fisherman, are adequate enough, but the sketch isn't the thing for vaudeville.

Mignon was added to the Colonial bill to fill a gap. Nearly two seasons have passed since we last observed this young woman. Now her imitations return on the crest of the impersonation tidal wave.

Mignon is doing Emma Trentini, Eddie Leonard, Julia Sanderson, Blossom Seeley, Ruth Royce and Bernard Granville. She has voice enough to trill after the manner of Belle Blanche and her imitations have considerable skill in catching gestures and physical movements. Moreover, Mignon is so sincere in her hardworking efforts that she wins her audience.

"The Passion Play" Again

"The Passion Play of Washington Square," Sidney McTatton Hirsch's rather neat surprise playlet, came to the Colonial with Alma Tell playing the role of the girl, created by Dorothy Shoemaker. Miss Tell does not give as distinct or strong a characterization as her predecessor. The remainder of the cast is passable.

The action of the sketch takes place in a successful young dramatist's apartment. On the library table are a motion picture magazine and a copy of *The Parisienne*. Which, we take it, rather neatly sums up the young American literary idea.

Paul Gorden performs on the tight wire in evening clothes. There's nothing hackneyed about the turn, which has agility, speed and a measure of daring.

The Mosconi Brothers are dancers, working along eccentric lines. They are materially aided by canes. A dancer without a cane? Perish the thought. A cane stands for that quality termed *class* in the two-a-day.

Ralph Riggs and Katherine Witchie presented their "dance divertissement" unchanged at the Colonial. If Mr. Riggs and Miss Witchie could be persuaded to eliminate their singing the specialty would advance tremendously.

A Bit of Variety Comedy

Lloyd and Britt were added to the Colonial programme. One of the boys wears a collegiate hat with a green band and has comedy tendencies, while the other acts as comic foil and vocalist. And the patter: "She has a beautiful face," eulogizes the "straight," "wonderful arms—perfect shoulders—" "Shut your mouth!" commands the disturbed comic.

And they sing "There's a Little Gray Mother Who Waits All Alone." After that the comedian does dancing imitations—of a Hebrew going to the bank and so on. Ultimately they don Harry Lauder plaids for a comic finale, flicking their kilts pleasantly at the audience as they depart.



Merrett Studio, Seattle.

MISS RUTH ST. DENIS,
Now Dancing at the Palace Theater.

vised their patter and dancing turn. All the old material is there, plus a few additional quips. Mrs. Morton still refers to Husband Sam as "an overstocked saloon" and "a hole in a doughnut" when they discuss their wedding day. Mr. Morton now dons Sousa-like whiskers and leads the orchestra while doing a clog.

The Mortons' new material shows a trend towards vulgarity. But vaudeville isn't going back to that sort of thing. A blue pencil would help the turn considerably.

Ben Welch, plus the usual misfit clothing, overgrown derby and comedy whiskers of the Hebrew comedian, discusses matrimony, too. "Business was



MR. CHARLES GRAPEWIN,
Appearing at the Palace This Week in
"Poughkeepsie."

IN THE LONDON VARIETIES

LONDON, (Special).—At the Coliseum Mme. Sarah Bernhardt has been offering "Du Théâtre au Champ d'Honneur," described as a "dramatic episode from real life by a French officer." Mme. Bernhardt plays a soldier, an ex-actor, who is mortally wounded and who gives up his life for France, shrouded in his beloved tricolor. It is practically nothing of story, depending solely upon its patriotic appeal. The action takes place upon a battlefield "somewhere in France," Mme. Bernhardt, as the dying soldier, appears throughout the playlet lying propped against a shattered tree-trunk. Mme. Bernhardt's playing is better than in "Les Cathédrales." M. Normand plays an English officer with good effect in the new wartime vehicle.

Harry Day's condensed version of "Excuse Me," adapted by Herbert C. Sargent from Rupert Hughes's comedy, is playing the halls. The variety version has a musical score by Herman Darewski and numerous scenes, showing a hotel lobby, a railway station platform, the interior of a Pullman car, the Chinese quarter of San Francisco, and so on. Violet Lloyd and Jimmy Leslie are among the principals. Toby Claude is not in the cast, as was first announced.

According to a dispatch from Shanghai, China, Horace Goldin, the magician, has just terminated an engagement at the Lyceum at the head of his own vaudeville company. Goldin has been featuring his illusion, "The Tiger God," on his Oriental tour.

Frank Whitman, the dancing violinist, is prominent in the new Hippodrome revue, "Joy-Land!" produced by Albert de Courville. Whitman has produced a violin drama, with a scene in a cinema studio, as one of the features of the revue. He appears in the specialty and does his dancing violin turn, besides introducing an eccentric Russian dance. Shirley Kellogg is singing "California," De Haven and Nice are appearing, and Nell McKay is in the cast. So the Broadway atmosphere is there.

BROOKLYN VAUDEVILLE

Jamie Kelly, a Brooklynite, made his vaudeville debut at the Orpheum and "went over" strongly. He has a routine of stories dealing with his experiences as superintendent of a subway construction crew. Possibly they were based on actual experiences, since Kelly was, it is said, a construction superintendent. McIntyre and Heath, William Morris and company, and Harry Tighe and Sylvia Jason were prominent on the bill.

Eva Tanguay topped the Prospect bill. The theater was plastered with Tanguay pictures. Edwin George, the comedy juggler, confided to the audience that he wasn't sure whether or not he was appearing at the theater—until he found a letter addressed to him in the box-office. Claire Vincent and company, Lightner Sisters, and Alexander and Roxy La Rocca at the harp were features.

RUTH ST. DENIS TURNS AWAY THOUSANDS AT PALACE THEATER

Arrives at the Psychological Moment With Her Interpretative Dancing—Betalo a St. Denis Discovery

By WALTER J. KINGSLEY.

RUTH ST. DENIS is the dancing sensation of the year at the Palace, where the art has been sedulously fostered. A. Paul Keith and E. F. Albee have firmly believed that the American public would one day come to care greatly for classical, interpretative and dramatic dancing, and their faith has been justified. The Russians came along and scored at the Century Theater, and now, at the Palace, Ruth St. Denis and her company are drawing smart audiences that tax the capacity of the theater. It is estimated that not less than five thousand people were turned away last week. That is why Ruth St. Denis has been held over for a run. The Keith people have bought off her other engagements, and hereafter she will appear in Keith's vaudeville exclusively with her husband, Ted Shawn, and a troupe of exquisite girls from their school, "Denishawn," at Los Angeles. Miss St. Denis has been fighting the battle of a pioneer for a good many years now and dancing before all cliques, coteries and hand-picked audiences. The late Henry B. Harris, who believed in her, found her art an expensive luxury when he presented her in New York and sent her on tour. Now she has come into her own, and the applause of the average citizen, the regular theatergoer, the middle-class man and woman, is sweet to her ears. "It seems almost too good to be true that the great public has come to care so much for my work. I love the applause of these audiences, who, without pretense of puffing aestheticism, accept my dancing as entertainment and like it. I have found the right angle of presentation at last, and I feel like one who has entered the promised land."

The splendid stage settings helped Miss St. Denis's act to its popular hit. Designed by herself, they revealed a loveliness that was almost poignant in its artistic appeal, and into their beauty she melted like an apparition of a dancing nymph. The whole act is magnificent and the Palace patrons are quite ecstatic in their praise. Many have said: "I have seen Miss St. Denis before and saw nothing to get excited about, and now she seems to me the most wonderful thing that ever happened." The answer is that the psychological moment for great dancing has arrived and that the public has been educated to understand what it is all about. There is nothing bit or miss or hazy about Miss St. Denis and her work. It is tremendously vital and significant.

Ruth St. Denis would have been a distinguished actress if she had not elected to take up dancing. As it is, she lives each of her dancing roles, and, leaving her dressing room a demure woman, with no "side" and no stagginess, she transforms as she steps into the flood lights, and becomes suffused with the emotion she is to portray. Her art of getting out of herself into another personality is uncanny in its swift and precise achievement. Her dancing girls are all from excellent families in California, and are looked after as though they were her own daughters.

Ted Shawn, Miss St. Denis's eugenic husband, is a fine figure of a man, who dances as well as the best of the Russians, and, moreover, looks and acts like a regular human being. I must also give him the credit—rare in vaudeville or in the theater anywhere—of writing and speaking English as clear-cut as a newly minted gold coin. By covering himself with brown grease paint so as to appear a healthy tan, he gets away with more bare skin than Paul Swan ever risked exposing, and the Palace patrons ask for more of him in the dance numbers. Swan made the mistake of appearing in pink and white, thereby inviting derision, which he got, while Shawn comes out like an athlete who has been training in the sun, rather than in a carnation-silk boudoir. It all comes down to showmanship, and Miss St. Denis and "Brother" St. Denis know the show game.

Betalo is the name of a clever little Spanish girl to whom Miss St. Denis gave a number last week. She is a famous model, with a figure that might have been carved out of ivory and silver, wrapped in damask and faintly blushed with rose. As a protege

of Mrs. E. R. Thomas and Mrs. Leonard Jacob, she has taken up dancing, and is a remarkable artist in dramatic work. She does her own version of Salome in a fashion that stings one like an electric shock. Born in Burgos, Spain, of a good family, she has been in this country long enough to speak English well. This is a Spanish season in the modes, and some manager is going to take this nineteen-year-old Spanish girl, who makes Samiya's "Last Tango" seem tepid, and give her a few minutes to herself on the stage, and thereby uncover a sensation. In six minutes or less Betalo is going to make a name for herself some day soon. How she would stand out on the New Amsterdam roof in Ziegfeld's midnight show, for she is that rare blend, a gorgeously shapely girl who is a genius-dancer.

With Miss St. Denis there was no room for her dramatic dancing because it conflicted with the regular programme, so she did something of the Spring song order in which she was charming, but not great. Miss St. Denis believes in Betalo, and says that her phenomenal gift for expressing the moods of fire and flame, of desolating grief and consuming joy, of life's big dynamic moments, will make her famous. Betalo has not learned everything there is to know about dancing, and she has a proper modesty, but Ziegfeld is overlooking a wonderful girl for his entertainment if he doesn't make her his best dancing and figure bet.

Maude Fealy played pleasantly all the week at the Colonial in a prettily mounted sketch, in which she was altogether charming, but she is already looking for a stronger vehicle. Vaudeville looks for something great from the girl with "the Juliet eyes," and will not be content with magazine-cover prettiness of sentiment. At that, the Orpheum Circuit wants Miss Fealy in her present offering, for she is a powerful box-office attraction all over the West. However, she is doing motion pictures in the East and prefers to remain here. While playing two shows a day at the Colonial last week, Maude Fealy got up before sunrise and went to the Pacific studios in Jersey City and worked until midday, when she drove to the theater, played her sketch and then hurried back to the studio and resumed her life in the movies, only stopping in time to eat a bite and return to the theater. She kept this up all week and, mind you, the picture was a thriller in the course of which she was submerged under water, blown up, and made to undergo the perils of a picture heroine. And then they say that all player folk have it soft. Not in pictures do they have it easy. It's getting to be a dog's life. In many studios the players are simply superior mill-hands turning out film under the supervision of the worst rotters in the world. That explains so much bad film and such a condition of loss as faces many picture producers to-day.

George Nash and Julia Day had a big week of it in their clever crook-surprise sketch at the Palace. I know that they are pleased, for they were chatting across a table in Pabst's Saturday night with delightful animation, and that's uncommon, the marital situation being that so well expressed by a scandalously-pretty girl whom I asked how long she had been married to her team-mate, and she replied: "Don't let that bother you—long enough to be blasé."

Ask Edward V. Darling for the number that he calls up so many times daily on the private exchange in the Plaza district.

Clark and Hamilton may be together again soon in their incomparable vaudeville fooling. Let's hope that they make up and give the two-a-day the laughs that they are now keeping to themselves.

Jobyna Howland is considering vaudeville, if she can find a leading man of James K. Hackett or Jess Willard altitude to play opposite her. Miss Howland is a stunning woman of real acting ability, and it is a pity that she doesn't hit upon something that will bring her out as did the role of the Princess Flavia. The vaudeville experts figure that Jobyna Howland ought to be a very valuable addition to the list of new acts, for vaudeville cares much for what is pictorial, striking, and sartorially stunning.

MRS. WHIFFEN IN NEW WOOLF PLAYLET; MINNIE DUPREE TO RETURN

Howard Estabrook and Leah Winslow in Sketch—Hattie Williams in Comedy

Mrs. Thomas Whiffen is going to try vaudeville again, this time in a new playlet, "The Golden Night," written by Edgar Allan Woolf. "The Golden Night" is built about a golden wedding anniversary. Mrs. Whiffen recently tried out a playlet at the Fifth Avenue Theater, but the sketch did not prove suitable.

Minnie Dupree will shortly return to vaudeville. Which will be welcome news

to vaudeville patrons who admired her playing in Sutro's "The Man in Front" in "Carrots" and other ambitious dramatic offerings in the varieties.

Howard Estabrook, who recently tried out a novelty single specialty at the Colonial Theater, is to return to vaudeville. This time, however, he will appear with Leah Winslow in a dramatic detective playlet of his own writing called "Close-

Up." Mr. Estabrook and Miss Winslow will open their season at the Brooklyn Prospect Theater on Feb. 21.

Hattie Williams will be seen in vaudeville in the near future under the direction of Alf T. Wilton, offering a new one-act comedy, "An Army Widow," written by Grace Livingston Furniss.

Seymour Felix, late of Felix and Calre, and Flossie Hope, who has appeared in "The Dairymaids," "The Arcadians" and other musical comedies, have formed a vaudeville team. They have secured a vaudeville playlet, "The Convent Girl," by Edgar Allan Woolf, and opened in Jersey City on Thursday, Feb. 3.

Adele Rowland and Harry Carroll came very near being on the Palace bill this week. The Minnion last week made the first announcement that Miss Rowland and Mr. Carroll were to appear together in the varieties. They were immediately offered the present week at the Palace, but the salary named for the act was considered too high by the "powers that be." Arrangements finally went through for Miss Rowland and Mr. Carroll to appear at the Palace next week.

Chamberlain Brown has arranged to conduct his vaudeville business through Arthur Klein. Mr. Klein will handle the direct bookings. Among the first offering of the Brown-Klein combination will be Howard Estabrook and Leah Winslow in "Close-Up."

Joe Herbert, Jr., and Marie Flynn have united as a vaudeville team. They will offer a singing and dancing turn. Mr. Herbert and Miss Flynn began rehearsing on Monday and they will open shortly, being booked by Chamberlain Brown and Arthur Klein.

Harry Girard has established something of a record with his musical playlet "The Luck of a Totem," a condensed version of his "The Alaskan." He opened on May 20 of last year in New York City, coming from a Western tour, and, in all, he has played to date eighty-three consecutive weeks in the varieties in the one offering. He will conclude his present bookings at the Palace in Chicago on June 19, having played 56 weeks west of Chicago.

Viglione Parsifal is the operatic sounding name of a new Italian singer soon to make his vaudeville debut.

Henrietta De Serris is preparing a number of new poses and plastic tableaux. The studies will be ready for vaudeville in about six weeks. The new offering will include the first reproductions, with living models, of etchings. The new effect is being awaited with considerable interest.

Laura Burt and Henry Stanford last week broke in their new sketch, "Marrying Marion," at the Palace Theater, Port Richmond.

Preparedness is the theme of a new vaudeville playlet now in the hands of Laura D. Wilck. The sketch is said to have power and force, dealing with the timely question as vigorously as "War Brides" did with war. The playlet has four roles, with a man and woman's character in strong prominence.

Edgar Allan Woolf has two sketches on the Brooklyn Prospect bill this week, "Meadowbrook Lane," with Noel Travers and Irene Douglas, and "The Old Bachelor," with Thomas Jefferson.

Mark Beardon, a young Wall Street lawyer, a scenario writer and playwright, recently completed three sketches: "Their Hero," a comedy now being played; "A Bit of Heaven," a satire, which has been withdrawn, and "Over Long Distance," a playlet to be produced shortly.

Ruth St. Denis is in her second week at the Palace. She is likely to continue there next week. On the same bill, Fannie Price is returning to vaudeville, and Hilda Spong is making her first appearances in Everett S. Ruskey's latest playlet, "Forty Winks." Regan Hughton is leading man.

THE CHICAGO BILLS

CHICAGO (Special).—Last week saw good business at the loop vaudeville houses and average business at outlying theaters. Nora Bayes was headlined at the Majestic and drew well. Eddie Leonard, extra added feature, was the bit of the bill. The Sharrocks made a very big hit. Gertrude Vanderbilt and George Moore did well. Phyllis Neilson-Terry was featured at the Palace, being surrounded by an exceptionally good bill. Herbert Williams and Hilda Wolfus carried away hit honors. It was a return for them to the house, where the act had its first big time showing.

The Great Northern had strong bills, both shifts. Hershell Hendler's monologic piano act scored. Bill Pruitt's singing set the vaudeville colony talking; he played a return date within two months. The Dolce Sisters, with a new girl in the act, made very good. Joe Norcross and Banks Winter made their first appearance as a team to very big applause. Skipper, Kennedy and Reeves won the crowd.

Nell De On Sonne, a cabaret miss, is held over a second week at McVicker's. She opened there last week as a freak act, but developed talent which enables her to score on her merits. E. E. MERRITT.



Hartsook, S. P.

MISS FRANCES WHITE,

Dancing in Vaudeville with William Rock.

THE VAUDEVILLE PERISCOPE

S. Jay Kaufman, the manager-producer-writer, who contributed an article on playlets to the Annual Number of *The Mirror*, is now writing a readable and interesting column of Broadway gossip for the *New York Globe*. It is an excellent newspaper feature. Mr. Kaufman recently had a playlet published in *The Smart Set*.

Tommy Gray advertised in the Christmas Vaudeville Number of *The Mirror* that he was "the only author who never wrote a motion picture." He boasted of it with considerable glee, too. But he no longer boasts. Gray began to get offers from curious motion picture directors and scenario editors. So he oiled his typewriter, purchased a model mortar-bed and started work on comedy scenarios. He's already sold two to the Lubin Company.

"I studied to be a minister, and a Methodist minister at that," says Tom Shaw, Ruth St. Denis's dancing partner and husband, "but found that the preaching of a cut-and-dried orthodoxy was impossible for me to bear. Being of the blood of Edwin Booth, the call of the theater was in my veins, but my spirit being iconoclastic, I was never content with speaking the lines created by someone else. So in dancing I am simultaneously creator and performer. Through this medium of beautiful and expressive motion I am trying to preach the same spiritual truth, however, that I would have tried to preach from a pulpit."

"This season I have been doing a dance version of the Twenty-third Psalm, and while it has not been a popular dance in the sense of tumultuous applause, I feel that I have begun to get the technique of expressing familiar, understandable religion in dance form. I have in preparation two more scenes in the life of David as presented in the Psalms—the Boy David and the King David, which, added to my present Shepherd David, will make an interesting triptych dance."

I am also working on a complete ballet which will be a presentation of the main principles of Christian Science in dance form.

"I should like very much to give in a church an entire church service in movement. To dance the hymns, the anthems, the 'Gloria,' and the 'Doxology'—to dance the sermon, the offertory, and the benediction. We have had too much voice in church and too little body. I revere and love the human body and consider it in its entirety an instrument for the expression of man's relation to his Maker."

Mr. Shaw created many of Miss St. Denis's dances, including the Egyptian ballet, Mr. Shaw, by the way, taught Lubowski her Egyptian dance.

Claude McKay, ("Van Eyck"), who has been contributing some interesting views upon American theatricals to *The Theater Magazine* of Sydney, Australia, writes in a recent number on the vaudeville playlet. "One of the disappointments of America is the quality of the average vaudeville sketch. By 'sketch' I mean the one-act drama or comedy. This department of vaudeville has yet to be satisfactorily developed. In a few instances its possibilities were indicated—a very few instances. During a five months' tour of America I saw probably forty sketches, and all I can recall as having pleased were three. Of these the best was a twenty-minutes' play called 'The Meanest Man on Earth' ['The Meanest Man in the World']. Slight as the story was, it was very real and human; the dialogue was bright; the touch of sentiment was deftly introduced. Then there was a tug at the heart strings, just light enough to be effective, and skillful enough to avoid

mawkishness. A clever artist could score in 'The Meanest Man on Earth' in an Australian theater. The second sketch that attracted me was entitled 'Cranberries.' Both 'The Meanest Man on Earth' and 'Cranberries' had genuine 'atmosphere.' It was here that they succeeded so completely. The third sketch was a bedroom comedy in which Homer B. Mason appeared. Rickards's patrons may remember seeing Mr. Mason in Australia some years ago. He has progressed as a fun maker in the meantime and scores laughs at the rate a Maxim quick-firer shoots. Homer B. Mason deserved another Australian engagement. He has the best comedy sketch in America, and he gets more hilarity out of it than any sketch artist I saw there. Generally speaking, however, the sketches are very unsatisfactory. One will see stars in very unworthy mediums. Very apparently they rely on their names to pull them over."

GOSSIP

Mabelle Adams and Marion Murray opened in Elizabeth, N. J., on Thursday, Feb. 3, in a new vehicle, "Lights and Shadows," written by Edgar Allan Woolf.

William P. Sweatnam, one of America's foremost delineators of negro characters, will be seen in the varieties shortly in a comedy playlet, "In Ole Nu Leans," by A. R. De Beer and Adam Hull Shirk. Mr. Sweatnam will appear as Spencer Bell, a veteran darky horse trainer. He will be supported by a company of eight people, not counting an equine actor and special scenery. Alf T. Wilton is arranging the opening.

Following his tour of the New York Keith houses, Paul Gordon will tour the United time in his tight-wire specialty. When he leaves New York, Mr. Gordon will, of course, close with the Ziegfeld Midnight Frolic. Mr. Gordon has been a feature of the Ziegfeld entertainments on the New Amsterdam roof for over twenty weeks.

Master Courtney Keats, the juvenile actor who has been appearing with Harrison Brockbank in "The Drummer of the Seventy-sixth," is something of a swimmer, too. While appearing with Mr. Brockbank at the Orpheum Theater two weeks ago, young Keats entered the diving and swimming contest conducted by Ideal, also on the bill, and won the silver cup offered by the theater management.

Morton and Moore left the Bushwick bill last week without appearing and were succeeded by Harrison Brockbank and company. Mr. Brockbank had intended to keep the week open, in order to conduct the final rehearsals of his new offering, Victor Herbert's "Musical Festival of Hits." At 6 o'clock on Monday Mr. Brockbank was notified and he gathered his company in time for the evening performance. During the remainder of the week Mr. Brockbank rehearsed his new offering from 11 until 1:30 o'clock, and then hurried to Brooklyn in time for the matinee.

Nan Halperin played last week in Cincinnati. Following her rejection of an offer from the Shuberts and a failure to reach an agreement on her vaudeville salary, Miss Halperin was preparing to return to her home in Chicago. On Saturday night, however, Miss Halperin was informed that there was a gap in the Cincinnati bill, due to Violet Dale's illness, and she was asked to fill in. She returned to Chicago this week.

Adelaide and J. J. Hughes are likely to return to the varieties after all. This time, however, they will probably be under the direction of M. S. Bentham.

Emma Carus has been routed for a tour of the Interstate time by Alf T. Wilton. Miss Carus opens in Fort Worth on Feb. 21. The comedienne will furnish a season of thirty-five weeks in the Eastern United houses on June 3. Noel Stuart continues with Miss Carus.

Emelle Pollini, who appeared with William Faversham in "The Hawk" and who was a member of the Princess Theater playlet company with Holbrook Blinn for two seasons, is soon to open in the varieties. Miss Pollini will present a new playlet, "The Choice," by Eleanor Lawson and herself. The actress will have a company of four players. A special set showing the interior of a ship's cabin, will be carried. Alf T. Wilton is arranging the tour.

Gerald Griffin departed on Saturday, Feb. 5, for Florida, sailing on the *Comanche*. Consequently his vaudeville plans are off for the present.

Signor Rudolph, "that modish young Italian aristocrat of title," if we may believe the enthusiastic comments of Walter Kingsley, is appearing at the Colonial this week in Melville Ellis and Irene Bordon's new act.

William Lampe and his company are on the Royal bill this week in Ivy Ashton Roof's serio-comedy, "One Flight Up."

The Rev. Frank Gorman is making his metropolitan variety debut at the Brooklyn Prospect this week. The advance billing carries Dr. Gorman's statement: "I left the Congregational Church and the pulpit of the Atkinson Memorial Church in Portland, Oregon, because I had financial obligations to meet and felt that it was more honorable to work for an honest dollar, singing in vaudeville to pay my debts, than to sing psalms and dodge them."

The current week is under-sold where no date is given.

VAUDEVILLE DATES

Dates ahead must be received by Friday for the next issue.

A. B. C. Boys and Girls: Gar-
rick, Wilmington, Del.
ABARBANEL, Lina: Orph.
Minneapolis.
ACT. Beautiful: Royal, N.Y.C.
ADLER, Hyman, Co.: Temple,
Hamilton, Can., 14-19.
ADLER, Felix: Keith's, Bos-
ton, 14-19.
ADONIS and Dog: Colonial,
Norfolk, 10-12; Victoria,
Charleston, 14-16; Shea's,
Buffalo, 21-26.
ADROIT Brothers: Temple,
Hamilton, Can., 21-26.
AHEARN Charles, Co.: Pros-
pect, B'klyn, 14-19.
AJAX and Emile: Davis, Pitts-
burgh, 21-26.
ALBERT and Irving: Bijou,
Savannah, 10-12; Victoria,
Charleston, 14-16.
ALEXANDRIA, Gladys, Co.:
Shea's, Milwaukee.
ALEXANDER Brothers: Colo-
nial, Erie, Pa.; Davis, Pitts-
burgh, 14-19.
ALLEN, Searl and Edward
Howard Co.: Royal, N.Y.C.
ALLISON, Mr. and Mrs.:
Orph., Chattanooga, 10-12;
Princess, Nashville, 14-19;
Lyric, Birmingham, 14-19;
Orph., Chattanooga, 21-23;
Grand, Knoxville, 24-26.
AMERICAN Dancers, Six:
Keith's, Prov.
AMETA: Alhambra, N.Y.C.:
Prospect, B'klyn, 14-19;
Bushwick, B'klyn, 21-26.
ANKER Trio: Keith's, Boston,
14-19; Keith's, Phila., 21-26.
ANNAPOLIS Boys, Five:
Orph., Omaha; Orph., Min-
neapolis, 13-19.
ANTHONY and Vale: Maryland,
Baltimore, 21-26.
ANTWERP Girls: Davis, Pitts-
burgh, 21-26.
ARDATH, Fred, J., Co.:
Shea's, Toronto.
ARMSTRONG, William H.:
Keith's, Boston, 14-19.
ARNAUT Brothers: Shea's,
Buffalo; Shea's, Toronto, 14-
19.
AUBREY and Riche: Maryland,
Baltimore; Prospect, B'klyn, 21-
26.
AURORA of Light: Columbia,
St. Louis.
AURORA Comedy Four: Keith's,
Dayton; Keith's, Indianapolis,
14-19; Keith's, Dayton, 21-26.
AYER, Donald, Mme.: Orph.,
Lincoln, 10-12; Orph., Kan-
sas City, 13-19.
BACHELOR, Dancer: Orph.,
Frisco; Orph., Los Angeles,
13-19.
BAKER, Belle: Colonial, N.Y.C.:
Orph., Bushwick, B'klyn, 14-19;
Prospect, B'klyn, 21-26.
BAKER, Elizabeth, Co.: Mary-
land, Baltimore, 14-16; Colonial, Nor-
folk, 17-19.
BAL and West: Palace, Chgo.,
Keith's, Cleveland, 14-19;
Keith's, Columbus, 21-26.
BALL, Ray Blinnor: Orph.,
Chattanooga, 10-12; Forsythe,
Atlanta, 14-19; Victoria,
Charleston, 21-23.
BALLETT Divertissements:
Orph., Lincoln, 10-12; Orph.,
Kansas City, 13-19.
BANCROFT and Browski: Pros-
pect, B'klyn; Royal, N.Y.C.,
14-19; Bushwick, B'klyn, 21-
26.
BANKOFF and Girlie: Orph.,
Winneapolis; Grand, Calgary, 13-
19.
BARAT, Arthur: Orph., Min-
neapolis, 13-19.
BARNES, Stuart: Orph., Den-
ver; Orph., Colorado Springs,
14-16; Orph., Lincoln, 17-19.
BARRY, Lydia: Royal, N.Y.C.:
BARTON, Sam: Orph., Seattle;
Orph., Portland, Ore., 13-19.
BATES, Nora: Temple, Det-
roit; Shea's, Buffalo, 14-19;
Shea's, Toronto, 21-26.
BREMEN and Anderson: Orph.,
B'klyn, 14-19; Royal, N.Y.C.,
21-26.
BEERS, Leo: Princess, Nash-
ville, 14-19; Lyric, Birming-
ham, 17-19; Forsythe, Atlan-
ta, 21-26.
BELLINGERS: Orph., Stock-
ton, 9-10; Orph., Fresno, 11-
12; Orph., Los Angeles, 13-
19.
BELMONT, Five: Shea's,
Toronto.
BENNY and Woods: Orph.,
St. Paul, 13-19.
BENTON, Fremont, Co.: Bush-
wick, B'klyn.
BERGEN, Alfred: Davis, Pitts-
burgh; Temple, Detroit, 14-
19; Temple, Rochester, 21-26.
BERGER, Valerie, Co.: Tem-
ple, Rochester; Colonial, N.Y.C.,
14-19; Orph., B'klyn, 21-
26.
BERNARD, Joseph E.: Keith's,
Phila., 14-19; Maryland,
Baltimore, 21-26.
BERNARD, Sam: Davis, Pitts-
burgh, 14-19; Keith's, Cinti.,
21-26.
BERNARD and Phillips: Royal,
N.Y.C.
BERNARD and Scarth: Bush-
wick, B'klyn; Alhambra, N.Y.C.,
14-19; Keith's, Phila., 21-
26.
BERTA, Mabel: Keith's, Bos-
ton, 14-19.
BERTSCH, Keith's, Indianap-
olis, 14-19; Keith's, Louis-
ville, 21-26.
BEYER, Ben, Co.: Columbia,
St. Louis; Orph., Memphis,
13-19.
BIG City Four: Colonial, Nor-
folk, 10-12; Maryland, Balto.,
14-19; Keith's, Phila., 21-
26.
BIG Jim: Forsythe, Atlanta,
14-19; Victoria, Charleston,
24-26.
BISHOP, Marie: Orph., Oak-
land; Orph., Sacramento, 14-
16; Orph., Stockton, 16, 17;
Orph., Fresno, 18, 19.
BISSETT and Scott: Bijou,
Richmond, 10-12; Colonial,
Norfolk, 14-16; Keith's,
Phila., 21-26; Orph., B'klyn,
28-March 4.
BLANCHE, Belle: Orph.,
B'klyn; Keith's, Prov., 21-
26.
BOLGER Brothers: Orph., St.
Paul; Maj., Chgo., 13-19.
BOOTHBY and Everdeen:
Maryland, Balto., 14-19.
BOUNCER'S, Billy, Circus:
Orph., Stockton, 9, 10; Fresno,
11, 12; Orph., Oakland, 13-19.
BOWERS, Fred V.: Davis,
Pittsburgh; Keith's, Cinti., 14-
19; Forsythe, Atlanta, 21-26.
BRAATZ, Selma: Maryland,
Baltimore, 14-19.
BRADLEY and Morris: Shea's,
Buffalo, 21-26.
BRANDON, Hurst, Co.: Orph.,
Frisco, 14-16.
BRASS Musical: Grand, Knox-
ville, 10-12; Lyric, Birming-
ham, 14-16; Princess, Nash-
ville, 17-19.
BRICE, Fannie: Palace, N.Y.C.:
B'klyn, 14-16; Keith's, Indianap-
olis, 14-19; Louisville, 21-
26.
BRONSON and Baldwin:
Keith's, Cleveland; Davis,
Pittsburgh, 14-19.
BROWER, Walter: Alhambra,
N.Y.C., 14-19; Orph., B'klyn,
21-26.
BROWN and Spencer: Bijou,
Richmond, 10-12; Orph., Chat-
tanooga, 14-19.
BRUCH, Fritz and Lucy: Bush-
wick, B'klyn; Keith's, Bos-
ton, 14-19; Keith's, Phila.,
21-26.
BRUNELLE Stevens, Co.:
Keith's, Dayton, 14-19.
BURDELLA and Patterson:
Royal, N.Y.C., 21-26.
BURKE, Dan, and Girls: Lyric,
Birmingham, 10-12; Princess,
Nashville, 14-19.
BURKHARDT, Maurice:
Keith's, Boston; Orph.,
B'klyn, 14-19; Shea's, Buf-
falo, 21-26.
BURLEY and Burley: Orph.,
Los Angeles.
BURNHAM and Irwin: Keith's,
Cleveland; Maj., Milwaukee,
13-19.
BURNS and Lynn: Keith's,
Wash., 14-19.
CAITES Brothers: Colonial,
N.Y.C.
CALVE, Mme.: Palace, Chgo.,
13-19.
CAMPBELL, Craig: Keith's,
Columbus; Keith's, Indianap-
olis, 14-19; Keith's, Louis-
ville, 21-26.
CAMPBELL, Misses: Keith's,
Toledo; Keith's, Cleveland,
14-19; Keith's, Columbus, 21-
26.
CANSINOS: Orph., Kansas
City.
CANTOR and Lee: Orph.,
Frisco, 13-19.
CAPITAL City Four: Orph.,
Jacksonville, 14-16; Bijou,
Savannah, 17-19; Bijou, Rich-
mond, 21-23; Colonial, Nor-
folk, 24-26.
CARLTON and Clifford: Bijou,
Savannah, 10-12; Grand,
Knoxville, 14-16; Orph., Chat-
tanooga, 17-19.
CARPOS Brothers: Maj., Mil-
waukee; Maj., Chgo., 13-19.
CARR, Eddie, Co.: Orph.,
B'klyn, 21-26.
CARTER Brothers: Bushwick,
B'klyn, 14-19.
CARTMELL and Harris: Lyric,
Birmingham, 21-23; Princess,
Nashville, 24-26.
CARUS, Emma: Keith's, Bos-
ton.
CARSON, Kit: Colonial, Erie,
Pa., 21-26.
CASEY, Kenneth: Forsythe,
Atlanta; Lyric, Birmingham,
14-16; Princess, Nashville, 17-
19; Keith's, Wash., 21-26.
CEDORS: Keith's, Louisville,
21-26.
CHALLON, Jean: Orph., Lin-
coln, 10-12.
CHANDLER, Anna: Orph.,
Montreal.
CHINKO: Colonial, Erie, Pa.,
21-26.
CHIP and Marble: Keith's,
Cleveland; Maj., Milwaukee,
13-19.
CHUNG Hwa Four: Keith's,
Boston, 14-19.
CICCOLINI: Orph., Denver, 13-
19.
CLARK and Verdi: Orph., St.
Paul, 13-19.
CLAYTON, Besse, Co.: Orph.,
Frisco, 13-19.
CLAYTON, Una, Co.: Temple,
Detroit, 21-26.
CLIFFORD, Kathleen: Temple,
Rochester; Keith's, Toledo,
21-26.
CLIFFORD and Mack: Royal,
N.Y.C., 14-19.
CLIFTON and Fowler: Orph.,

CLOWN Seal: Keith's, Indian-
apolis.
COATES, Lulu, Co.: Keith's,
Columbus, 14-19.
COLE and Woods: Princess,
Nashville, 10-12; Roanoke,
Roanoke, Va., 14-19.
COLLINS, Milt: Maj., Mil-
waukee; Colonial, Erie, Pa.,
21-26.
COLONIAL Belles: Seven:
Orph., Montreal; Dominion,
Ottawa, 14-19.
COMFORT and King: Orph.,
Los Angeles.
CONANT, Calliste: Orph., Stock-
ton, 9-10; Orph., Fresno, 11-
12; Orph., Oakland, 13-19.
O'NEILL, Paul: Orph.,
B'klyn; Keith's, Prov., 14-
19.
CONLIN, Steele and Parks:
Bushwick, B'klyn.
CONNELLY and Wenrick: Colo-
nial, N.Y.C., 21-26.
CONNOLLY, Mr. and Mrs.:
Orph., Memphis; Orph., New
Orleans, 13-19.
CONRAD and Conrad: Orph.,
Kansas City; Orph., Omaha,
13-19.
COOK, Joe: Keith's, Dayton;
Maj., Chgo., 13-19.
COOK, Olga: Orph., Minneap-
olis, 13-19.
COOPER, Harry: Keith's, Bos-
ton, 13-19.
CORBETT, Sheppard and Don-
ovan: Empress, Grand Rapids,
14-19; Keith's, Toledo, 21-26.
CORCORAN and Dingle: Colo-
nial, N.Y.C., 14-19; Orph.,
B'klyn, 21-26.
CORELLI and Gillette: Orph.,
Frisco, 13-19.
COURTLIGH, William, Co.:
Keith's, Indianapolis, 21-26.
CRANBERRIES: Keith's, Louis-
ville; Colonial, Erie, Pa., 14-
19; Keith's, Toledo, 21-26.
CRAWFORD and Broderick:
Colonial, Erie, Pa.; Keith's,
Indianapolis, 14-19; Keith's,
Louisville, 21-26.
CRESSY, Will, and Blanche
Dayne: Bushwick, B'klyn;
Palace, N.Y.C., 14-19; Orph.,
B'klyn, 21-26.
CRISPS: Orph., Denver; Orph.,
Colorado Springs, 14-19;
Orph., Lincoln, 17-19.
CRONIN'S Merry Men: Orph.,
B'klyn.
CRUMPT, Frank: Orph., Salt
Lake City; Orph., Denver, 13-
19.
CULLIN, James H.: Orph.,
Portland, Ore., 13-19.
CUNNINGHAM, Cecil: Palace,
Chgo., 13-19.
CURTIS, Julia: Orph., Seattle.
CURTIS, Ruth: Colonial, Nor-
folk, 10-12.
CUTLER, Albert: Keith's, Bos-
ton, 21-26.
CUTTY, M. and W.: Keith's,
Prov., 21-26.
CYCLING Brunettes: Colonial,
Erie, Pa.; Keith's, Dayton,
14-19; Keith's, Columbus, 21-
26.
DAINTY English Trio: Temple,
Hamilton, Can.
DAINTY, Marie: Palace, N.Y.C.
DALE and Doyle: Royal, N.Y.C.; Maryland, Balto., 14-
19.
DALE, Violet: Keith's, Clevel-
and; Keith's, Toledo, 14-19.
DAMERAL, George: Orph.,
Winneapolis; Grand, Calgary, 13-
19.
DANIELS and Conrad: Keith's,
Wash.
DANIE Four: Royal, N.Y.C.,
14-19.
DE LEON and Davies: Keith's,
Prov., 14-19.
DE MACO, J. and K.: Keith's,
Prov., 21-26.
DE MAIR, Carrie: Alhambra,
N.Y.C.
DE MAR, Grace: Orph., Port-
land, Ore.
DEMPSEY and Lovera: Royal,
N.Y.C., 14-19.
DESEBIS, Henrietta: Keith's,
Phila., 14-19; Garrick, Wil-
mington, Del., 21-26.
DESVALLE, Olympic: Forsythe,
Atlanta; Davis, Pittsburgh,
14-19; Keith's, Wash., 21-26.
DE VINE and Williams: Orph.,
Memphis; Orph., New Orleans,
13-19.
DE VOIE and Livingston:
Orph., New Orleans.
DE VOY, Emmet: Orph., Oak-
land, 13-19.
DIAMOND and Brennan: Orph.,
St. Paul.
DINEHART, Allan, Co.: Tem-
ple, Detroit; Temple, Roch-
ester, 14-19; Shea's, Buffalo,
24-26.
DINKELSPIEL'S Christmas:
Maj., Chgo.
DIXEY, Henry E.: Maj., Chgo.
DOLLY, Alice: London, Co.:
Orph., Memphis; Orph., New
Orleans, 13-19.
DOLLY and Mack: Princess,
Nashville, 10-12; Bijou, Rich-
mond, 14-16; Colonial, Nor-
folk, 17-19.
DONALDA, Mme.: Keith's,
Prov.
DONG Fong Gue and Haw:
Orph., Memphis, 13-19.
DONOVAN and Lee: Orph.,
New Orleans.
DOOLEY, Jed and Ethel:
Prospect, B'klyn; Keith's,
Phila., 14-19.
DOOLEY and Rugel: Temple,
Rochester; Shea's, Buffalo,
14-19; Shea's, Toronto, 21-
26.

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B. F. KEITH'S PALACE THEATRE

DOOLEY, Ray: Maj., Milwaukee; Palace, Chgo., 13-19.
DOOLEY and Sales: Colonial, N.Y.C.; Keith's, Cinth., 21-26.
DOYLE and Elaine: Grand, Knoxville, 10-13; Victoria, Charleston, 14-16; Orph., Jacksonville, 21-23; Bljow, Savannah, 24-26.
DUGAN and Raymond: Orph., Winnipeg; Grand, Calgary, 13-19.
DUNBAR'S Dainties: Prospect, B'klyn, 14-19; Keith's, Prov., 21-26.
DUNEDIN, Queenie: Bljow, Savannah, 14-16; Orph., Jacksonville, 17-19; Shea's, Buffalo, 21-26.
DUPREE and Dupree: Orph., Winnipeg; Grand, Calgary, 13-19.
DUTTON'S: Orph., Los Angeles, 13-19.
DYER, Faye, Trio: Orph., Oakland, 13-19.
DYER, Hubert, Co.: Keith's, Dayton, 21-26.
EARL and Curtis: Empress, Grand Rapids.
ELINORE and Williams: Temple, Rochester.
ELLIS, Melville, and Irene Bordoni: Colonial, N.Y.C.
EMERSON and Baldwin: Temple, Detroit; Temple, Rochester, 14-19; Orph., Montreal, 21-26.
EMMETT and Tonge: Dominion, Ottawa; Lyric, Hamilton, 14-19; Shea's, Buffalo, 21-26.
ERFORD'S Sensation: Prospect, B'klyn, Maryland, Balto., 21-26.
ERNETTE, Asoria, Co.: Temple, Detroit, 21-26.
EVANS, Charles E.: Keith's, Prov., Keith's, Boston, 14-19.
EVANS and Wilson: Orph., London, Can., 14-19; Temple, Detroit, 21-26.
EVEREST'S Monkeys: Keith's, Cleveland; Orph., Montreal, 14-19; Dominion, Ottawa, 21-26.
FAGG and White: Forsythe, Atlanta; Colonial, Norfolk, 14-16; Bljow, Richmond, 17-19.
FABER Girls: Prospect, B'klyn; Keith's, Phila., 14-19; Forsythe, Atlanta, 21-26.
FARRELL and Farrell: Lyric, Birmingham, 10-12.
FASHION Show: Grand, Calgary, Can.; Orph., Seattle, 13-19.
FASHION Show (Western): Empress, Grand Rapids; Keith's, Toledo, 14-19; Keith's, Dayton, 21-26.
FATIMA: Orph., Lincoln, 10-12; Orph., Omaha, 13-19.
FERN, Harry Co.: Orph., Salt Lake City, 13-19.
FISHER, Grace Co.: Keith's, Toledo; Davis, Pittsburgh, 14-19.
FITZGERALD and Marshall: Grand, Calgary, Can.; Orph., Seattle, 13-19.
FITZGIBBON: Bert, Bljow, Richmond, 10-12.
FITZGIBBON, Marie: Keith's, Columbus, 14-19; Hipp., Youngstown, 21-26.
FLANAGAN and Edwards: Shea's, Buffalo; Palace, Chicago, 13-19.
FLAVILLA: Orph., Denver; Orph., Colorado Springs, 14-15; Orph., Lincoln, 17-19.
FLODS, Three: Temple, Rochester.

FOGARTY, Frank: Orph., Frisco.; Orph., Oakland, 13-19.
FORD, Bertie: Temple, Detroit; Temple, Rochester, 14-19.
FOREST Fire: Prospect, B'klyn; Keith's, Cleveland, 14-19.
FOSTER and Lovell: Grand, Knoxville, 14-16; Orph., Chattanooga, 17-19; Bljow, Savannah, 21-23; Orph., Jacksonville, 24-26.
FOY, Eddie, and Family: Orph., Lincoln, 10-12; Orph., Omaha, 13-19.
FRANCIS, Adeline: Keith's, Columbus; Hipp., Youngstown, 14-19; Keith's, Cinth., 21-26.
FRANCIS, Emma: Colonial, N.Y.C.; Royal, N.Y.C., 21-26.
FRANCIS, Mae: Orph., Los Angeles, 3-9.
FRANCIS and Rosa: Princess, Nashville, 10-12; Forsythe, Atlanta, 14-19.
FREEMAN and Dunham: Orph., Lincoln, 10-12; Orph., Omaha, 13-19.
GALLAGHER and Martin: Keith's, Phila.; Lyric, Birmingham, 14-16; Princess, Nashville, 17-19; Forsythe, Atlanta, 21-26.
GALLETT'S Monkeys: Palace, Chgo.; Keith's, Cleveland, 14-19.
GARDNER Trio: Columbia, St. Louis, 13-19.
GAUTHIER and Devi: Orph., Salt Lake City, 13-19.
GAUTHIER'S Toy Shop: Princess, Nashville, 10-12.
GEORGE, Jack: Bljow, Savannah, 14-16; Orph., Jacksonville, 17-19; Victoria, Charleston, 21-23.
GERMAINE, Herbert, Trio: Grand, Calgary, Can.; Orph., Seattle, 13-19.
GERRARD and Clark: Princess, Nashville, 10-12; Forsythe, Atlanta, 14-19; Orph., Jacksonville, 21-23; Bljow, Savannah, 24-26.
GILLETTE, Lucy, Co.: Keith's, Wash.; Colonial, N.Y.C., 14-19; Orph., B'klyn, 21-26.
GILLINGWATER, Claude Co.: Orph., Minneapolis; Orph., St. Paul, 13-19.
GILSON and De Mott: Orph., Jacksonville, 10-12; Victoria, Charleston, 14-16; Lyric, Birmingham, 21-23; Princess, Nashville, 24-26.
GIRARD, Harry Co.: Alhambra, N.Y.C.
GIRL in the Moon: Maj., Milwaukee.
GLOSK, Augusta: Prospect, B'klyn, 14-19.
GOLFINO Girls: Colonial, Norfolk, 10-12.
GORDON, John R.: Orph., Oakland; Orph., Sacramento, 14-15; Orph., Stockton, 16-17; Orph., Fresno, 18-19.
GORDON Paul: Orph., B'klyn; Alhambra, N.Y.C., 14-19; Maryland, Balto., 21-26.
GORDONE, Robble: Keith's, Cleveland, 14-19.
GORMAN Frank W.: Prospect, B'klyn.
GRAPEWIN, Charles Co.: Palace, N.Y.C.; Alhambra, N.Y.C., 14-19; Colonial, N.Y.C., 21-26.
GRAY, Hoe Bee, and Summerfield: Maryland, Balto., 14-19.
GRAZERS: Temple, Rochester; Keith's, Wash., 14-19.

GREEN, Harry, Co.: Orph., St. Paul; Orph., Winnipeg, 13-19.
GRUBER'S Animals: Keith's, Prov.; Bushwick, B'klyn, 14-19; Orph., B'klyn, 21-26.
HAGAR and Goodwin: Orph., Jacksonville, 10-12; Victoria, Charleston, 17-19; Grand, Knoxville, 21-23; Orph., Chattanooga, 24-26.
HALL, Nelson Laura: Maj., Chgo.; Columbus, St. Louis, 13-19.
HALLEN and Fuller: Orph., Winnipeg; Keith's, Indianapolis, 14-19; Keith's, Louisville, 21-26.
HALLEN and Hunter: Grand, Calgary, 13-19.
HALLER, Nan: Hipp., Youngstown, 14-19.
HAMILTON and Barnes: Orph., Minneapolis, 13-19.
HANLON, Bert: Alhambra, N.Y.C.
HARMONY Trio: Orph., Salt Lake City, 13-19.
HARRAH, Roy, Troupe: Maj., Chgo.; Temple, Detroit, 14-19; Temple, Rochester, 21-26.
HARRIS and Marion: Keith's, Phila., 14-19.
HASKELL, Loney: Royal, N.Y.C., 14-19; Prospect, B'klyn, 21-26.
HAWKINS, Lew: Columbia, St. Louis, 13-19.
HAYDN, Borden and Haydn: Alhambra, N.Y.C.
HEATHER, Josie, Co.: Keith's, Phila.; Keith's, Wash., 14-19.
HELD, Anna: Orph., Kansas City; Maj., Chgo., 13-19.
HELDER, Ruby: Orph., Salt Lake City, 13-19.
HENNING, J. and W.: Temple, Hamilton, Can., 14-19.
HERAS and Preston: Keith's, Louisville, 14-19.
HERBERT'S Dogs: Prospect, B'klyn, 14-19; Bushwick, B'klyn, 21-26.
HERBERTS, Hugh, Co.: Maryland, Balto.
HERFORD, Beatrice: Davis, Pittsburgh; Temple, Detroit, 14-19; Temple, Rochester, 21-26.
HERMAN, Adelaide: Keith's, Indianapolis, 21-26.
HERMAN, Al.: Keith's, Dayton; Keith's, Toledo, 14-19.
HIGHEST Bidder: Orph., Montreal.
HINES, Harry: Orph., Winnipeg, 13-19.
HINES and Wilbur: Orph., Minneapolis.
HOFFMAN, Gertrude, in Sumatra: Orph., Portland, Ore.
HOLMES and Buchanan: Shea's, Buffalo, 14-19; Shea's, Toronto, 21-26.
HONEY Boys: Keith's, Toledo; Colonial, Erie, Pa., 21-26.
HOPKINS, Ethel: Royal, N.Y.C., 21-26.
HORLICK Ensemble: Keith's, Boston, 14-19.
HOUDINI: Orph., Memphis, 13-19.
HOWARD, Charles, Co.: Keith's, Toledo; Empress, Grand Rapids, 14-19.
HOWARD and Fields: Forsythe, Atlanta, 14-19; Roanoke, Roanoke, Va., 21-23.
HOWARD, Joseph and Clarke: Orph., Frisco, 13-19.
HOWARD, Kibbell and Herbert: Bushwick, B'klyn, 14-19; Orph., B'klyn, 21-24.
HOWARD'S Ponies: Keith's, Boston, 14-19.

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HURST, Brandon, Co.: Orph., Frisco, 13-19.
HYMER, John, B.: Keith's, Columbus, 21-26.
IMPERIAL Jiu Jitsu Troupe: Keith's, Columbus; Colonial, Erie, Pa., 14-19; Orph., Montreal, 21-26.
INTERNATIONAL Girls: Keith's, Prov., 14-19.
JACKSON and Wahl: Temple, Detroit; Temple, Rochester, 14-19.
JACKSON, Leo and Mae: Orph., Lincoln, 10-12; Orph., Omaha, 13-19.
JAHNS, Three: Davis, Pittsburgh.
JANIS, Elsie: Maryland, Balto. Keith's, Phila., 14-19; Shea's, Buffalo, 21-26.
JARDON, Dorothy: Orph., Seattle; Orph., Portland, Ore., 13-19.
JEFFERSON, Joseph, Co.: Prospect, B'klyn.
JEWELL'S Minature Revue: Bushwick B'klyn; Keith's, Phila., 21-26.
KAJIMA: Bijou, Savannah,

10-12; Victoria, Charleston, 17-19; Bijou, Richmond, 21-23; Colonial, Norfolk, 24-26.
KARTELLI: Palace, Chgo., 13-19.
KAUFMAN Brothers: Colonial, N.Y.C., 21-26.
KEANE, J. M., Co.: Temple, Detroit, 14-19; Temple, Rochester, 21-26.
KEITH and De Mont: Orph., N.Y.C.; Keith's, Cincinnati, 14-19; Keith's, Louisville, 14-19; Keith's, Dayton, 21-26.
KEATONS, Three: Keith's, Cleveland, 14-19.
KEIT and De Mont: Orph., Savannah, 17-19; Forsythe, Atlanta, 21-26.
KELOGG, Charles: Hipp., Youngstown, 21-26.
KELLY, Walter C.: Orph., New Orleans; Forsythe, Atlanta, 21-26.
KENN and Green: Alhambra, N.Y.C.
KEVILLE Family: Keith's, Columbus; Keith's, Cinl., 14-19; Keith's, Dayton, 21-26.
KETCHUM and Chentum: Forsythe, Atlanta; Orph., Jacksonville, 14-19; Bijou, Savannah, 17-19; Victoria, Charleston, 24-26.
KING and King: Forsythe, Atlanta; Grand, Knoxville, 14-16; Orph., Chattanooga, 17-19; Princess, Nashville, 21-

23; Lyric, Birmingham, 24-26.
KING, Mazie, Co.: Maj., Chgo.; Columbia, St. Louis, 13-19.
KINGSBURY, Lillian, Co.: Orph., Omaha; Orph., Kansas City, 13-19.
KINGSTON and Elmer: Shea's, Toronto; Orph., Montreal, 14-19.
KIRBY and Rohm: Prospect, B'klyn.
KITAMURA Five: Orph., Frisco, 13-19.
KLANS and Bernie: Temple, Rochester, 21-26.
KNAPP and Cornelia: Dominion, Ottawa, 21-26.
KRAMER and Morton: Prospect B'klyn; Keith's, Wash., 21-26.
KUMA, Tom: Lyric, Birmingham, 14-16; Princess, Savannah, 21-23; Orph., Jacksonville, 24-26.
LADY Alice's Pets: Orph., Montreal, 21-26.
LADY Sen Mel: Alhambra, N.Y.C.
LAMBERTI: Orph., Frisco, 13-19.
LAMONT'S Cowboys: Orph., Colorado Springs, 14-15; Orph., Lincoln, 17-19.
LAMPE, William, Co.: Royal, N.Y.C.
LANGTRY, Mrs. Davis, Pittsburgh, 21-26.

LAVINE Ed., Gen.: Orph., St. Paul, 13-19.
LE HOE and Dunne: Orph., Denver, 13-19.
LEIGHTONS, Three: Orph., Omaha, 13-19.
LEITZEL, Miss: Orph., Salt Lake City, 13-19.
LEON, Great: Keith's, Dayton; Colonial, Erie, Pa., 21-26.
LEON Sisters Co.: Orph., Omaha.
LEONARD, Eddie, Co.: Maj., Milwaukee; Palace, Chgo., 13-19.
LEONARD James Co.: Royal, N.Y.C.; Royal, N.Y.C., 21-26.
LEVY, Bert: Keith's, Louisville; Empress, Grand Rapids, 14-19.
LEWIS and White: Royal, N.Y.C., 14-19; Garrick, Wilmington, Del., 21-26.
LEWIS and McCarthy: Orph., Memphis; Orph., New Orleans, 13-19.
LEWIS Henry: Orph., B'klyn; Colonial, N.Y.C., 14-19.
LEWIS, Sid: Lyric, Birmingham, 10-12; Orph., Chattanooga, 14-16; Grand, Knoxville, 17-19.
LIGHTNER and Alexander: Maryland, Balto.; Alhambra, N.Y.C., 14-19; Maryland, Balto., 21-26.
LITTLE Stranger: Orph., Montreal, 14-19.
LOHSE and Sterling: Keith's, Phila., 14-19.
LONDONS, Four: Hipp., Youngstown; Keith's, Columbus, 14-19; Keith's, Toledo, 21-26.
LONG Tack, Sam, Co.: Orph., New Orleans.
LOYD and Britt: Alhambra, N.Y.C.; Royal, N.Y.C., 14-19; Bushwick, B'klyn, 21-26.
LOUGHLIN and Gaston: Keith's, Wash.
LOUGHLIN'S Dogs: Alhambra, N.Y.C.; Colonial, N.Y.C., 21-26.
LOVE in the Suburbs: Orph., Salt Lake City; Orph., Minneapolis, 13-19.
LOYAL'S AIR Dogs: Keith's, Boston, 21-26.
LUBOWSKA: Orph., Memphis; Orph., New Orleans, 13-19.
LUNETTE Sisters: Shea's, Buffalo; Shea's, Toronto, 14-19; Temple, Detroit, 21-26.
LYONS and Yocco: Lyric, Birmingham, 10-12; Orph., Chattanooga, 14-16; Grand, Knoxville, 17-19; Victoria, Charleston, 24-26.
MACFARLANE, George: Bushwick, B'klyn.
MACK and Vincent: Columbia, Balto.; Orph., Memphis, 13-19.
MADDEN, Lew and Gene Ford: Keith's, Cinl.; Hipp., Youngstown, 14-19; Keith's, Columbus, 21-26.
MANG and Sager: Orph., Frisco; Orph., Oakland, 13-19.
MANN, Sam, Co.: Bushwick, B'klyn.
MARINA, Navarre and Marreana: Victoria, Charleston, 10-12; Bijou, Richmond, 14-16; Colonial, Norfolk, 17-19.
MARENO, Delon and Marreano: Maj., Milwaukee, 13-19.
MARRIED Ladies' Club: Orph., Montreal, 21-26.
MARTINETTI and Sylvester: Davis, Pittsburgh; Hipp., Youngstown, 14-19.
MARTINI and Maximilian: Roanoke, Roanoke, Va., 24-26.
MARTINS, Flying: Keith's, Toledo, 14-19; Hipp., Youngstown, 21-26.
MARYLAND Singers: Keith's, Phila.; Bushwick, B'klyn, 14-19; Keith's, Boston, 21-26.
MASON-Keeler Co.: Keith's, Boston, 21-26.
MAYO and Tally: Orph., Los Angeles, 13-19.
McCORMACK and Wallace: Orph., Portland, Ore., 13-19.
McCULLOUGH, Carl: Maj., Chgo.; Maj., Milwaukee, 13-19.

McDERMOTT, Billy: Orph., Frisco, 13-19.
McDEVITT, Kelly and Lucy: Colonial, Erie, Pa., 21-26.
McFARLAND, Marie and Mary: Royal, N.Y.C.
McINTYRE and Heath: Keith's, Phila.; Temple, Detroit, 14-19; Temple, Rochester, 21-26.
McINTYRE, Frank, Co.: Shea's, Toronto, 14-19; Keith's, Cleveland, 21-26.
McKAY and Ardine: Palace, Chgo.; Keith's, Columbus, 14-19; Hipp., Youngstown, 21-26.
McRAE and Clegg: Hipp., Youngstown; Keith's, Toledo, 14-19.
McWATERS and Tyson: Orph., Omaha; Orph., Kansas City, 13-19.
MEDLIN, Watson and Tower: Garrick, Wilmington, Del., 14-19; Bijou, Richmond, 21-23; Colonial, Norfolk, 24-26.
MEHMAN'S Dogs: Davis, Pittsburgh; Keith's, Dayton, 14-19; Keith's, Columbus, 21-26.
MELODIOUS Chorus Four: Palace, Chgo., 13-19.
MELROSE, Bert: Palace, N.Y.C.; Keith's, Wash., 14-19; Davis, Pittsburgh, 21-26.
MELVILLE, Mary: Temple, Detroit; Temple, Rochester, 14-19.
MECEDES: Shea's, Toronto.
MERIAN'S Dogs: Colonial, N.Y.C.; Shea's, Buffalo, 14-19; Shea's, Toronto, 21-26.
METROPOLITAN Dancers: Orph., Oakland; Orph., Sacramento, 14-16; Orph., Stockton, 16, 17; Orph., Fresno, 18, 19.
MEYAKOS Four: Alhambra, N.Y.C., 14-19; Orph., B'klyn, 21-26.
MICKSON: Prospect, B'klyn; Colonial, N.Y.C., 14-19; Bushwick, B'klyn, 21-26.
MIJARES: Empress, Grand Rapids, 14-19.
MILLER and Vincent: Maj., Denver; Orph., Colorado Springs, 14, 15; Orph., Lincoln, 17-19.
MILTON and De Long Sisters: Keith's, Toledo; Keith's, Columbus, 14-19; Keith's, Cleveland, 21-26.
MILTON, Walter, Co.: Columbia, St. Louis; Orph., Memphis, 13-19.
MINIATURE Revue: Bushwick, B'klyn; Prospect, B'klyn, 14-19.
MIRANO Brothers: Orph., Seattle; Orph., Portland, Ore., 13-19.
MISHKA, Olga: Trio: Orph., Oakland, 13-19.
MONROE and Mack: Keith's, Louisville; Keith's, Indianapolis, 14-19; Keith's, Cleveland, 21-26.
MONTGOMERY, M., Co.: Keith's, Wash., 14-19; Colonial, Erie, Pa., 21-26.
MOON and Morris: Orph., Montreal; Orph., B'klyn, 14-19.
MORE, O'Brien and McCormick: Orph., Portland, Ore., 13-19.
MORGAN, Dancers: Colonial, Erie, Pa.; Keith's, Cleveland, 14-19; Keith's, Toledo, 21-26.
MORGAN, J. and R.: Shea's, Buffalo; Shea's, Toronto, 14-19.
MORI Brothers, Three: Keith's, Cinl.; Keith's, Indianapolis, 14-19.
MORLEY, Victor, Co.: Orph., St. Paul, 13-19.
MORRELL, Beatrice, and Sextette: Colonial, N.Y.C.; Alhambra, N.Y.C., 21-26.
MORRIS, William, Co.: Colonial, N.Y.C.; Alhambra, N.Y.C., 21-26.
MORRISSEY and Hackett: Royal, N.Y.C., 21-26.
MORTON, Ed.: Orph., Kansas City, 13-19.
MORTON, Clara: Orph., B'klyn, 14-19.
MORTON, Paul and Naomi: Glass, Orph., B'klyn.
MOSCOMI Brothers: Bushwick, B'klyn.
MULLEN and Coogan: Keith's, Cleveland; Keith's, Cinl., 14-19; Keith's, Indianapolis, 14-19.
MUNITIONS: Temple, Hamilton, Can.
MURPHY, Frankie: Grand,

Calgary, Can.; Orph., Seattle, 13-19.
MYRL and Delmar: Shea's, Toronto; Colonial, Erie, Pa., 14-19; Prospect, B'klyn, 21-26.
NATALIE and Ferrati: Temple, Detroit; Temple, Rochester, 14-19.
NATALIE Sisters: Orph., Minneapolis; Orph., Winnipeg, 13-19.
NAVARRE, Natalie: Bijou, Richmond, 10-12.
NAVASSAR Girls: Sixteen; Forsythe, Atlanta; Victoria, Charleston, 14-16; Orph., Jacksonville, 21-26.
NAYNOR'S Birds: Keith's, Indianapolis, 14-19.
NEARY and Muller: Garrick, Wilmington, Del., 14-19.
NEDEVELP'S Baboons: Keith's, Toledo; Empress, Grand Rapids, 14-19.
NESBIT, Evelyn, and Jack Clifford: Orph., Stockton, 8, 10; Orph., Fresno, 11, 12; Orph., Los Angeles, 13-19.
NICHOLS, Nellie V.: Orph., New Orleans.
NONETTE: Orph., Kansas City; Orph., Omaha, 13-19.
NORDSTROM, Marie: Palace, Chgo.; Maj., Milwaukee, 13-19.
NORTH, Frank, Co.: Colonial, Erie, Pa.; Hipp., Youngstown, 14-19.
NORTON, Ruby and Sammy: Lee: Keith's, Wash., Maryland, Balto., 14-19; Keith's, Boston, 21-26.
NORVELLES: Dominion, Ottawa; Shea's, Buffalo, 14-19; Shea's, Toronto, 21-26.
NUGENT, J. C., Co.: Forsythe, Atlanta; Colonial, Norfolk, 14-16; Bijou, Richmond, 17-19; Keith's, Phila., 21-26.
OLIVA, Keith's, N.Y.C., 14-19; Youngstown, 14-19.
OLOOTT, Charles: Colonial, N.Y.C.; Keith's, Phila., 14-19; Temple, Detroit, 21-26.
OLD Homestead Eight: Keith's, Wash.; Alhambra, N.Y.C., 14-19; Bushwick, B'klyn, 21-26.
OLGA: Maj., Chgo.; Maj., Milwaukee.
OLIVER and Olin: Keith's, Boston; Keith's, Prov., 14-19; Orph., Montreal, 21-26.
O'NEIL, Doc: Keith's, Dayton, 14-19.
ORANGE Packers: Princess, Nashville, 21-23; Lyric, Birmingham, 24-26.
ORTH and Dooley: Keith's, Phila.; Orph., Montreal, 21-26.
ONIL, Belle: Royal, N.Y.C.
ONRI, Jack: Roanoke, Roanoke, Va., 10-12; Colonial, Norfolk, 14-16; Bijou, Richmond, 17-19.
OXFORD Trio: Keith's, Boston.
PADDEN, Sarah, Co.: Keith's, Cinl., 14-19; Keith's, Indianapolis, 21-26.
PALFREY, Hall and Barton: Alhambra, N.Y.C., 14-19; Bushwick, B'klyn, 21-26.
P A L M E R, Gaston: Lyric, Birmingham, 21-23; Princess, Nashville, 24-26.
PARRY, Charlotte, Co.: Maj., Chgo., 13-19; Keith's, Cleveland, 21-26.
PASQUALE and Marino: Dominion, Ottawa, 14-19.
PASSION Play of Washington Square: Keith's, Prov., 21-26.
PAYNE and Niemeyer: Shea's, Buffalo, 14-19; Shea's, Toronto, 21-26.
PEACHES, Six and a Pair: Princess, Nashville, 14-16; Orph., Chattanooga, 17-19.
PETERSEN Brothers: Maryland, Balto., 14-19.
PETTICOATS: Maj., Milwaukee, 13-19; Keith's, Dayton, 21-26.
PIELO and Schofield: Hipp., Youngstown, 14-19.
PILGER and Douglas: Alhambra, N.Y.C., 21-26.
PISANO and Binham: Victoria, Charleston, 10-12; Colonial, Norfolk, 14-16; Bijou, Richmond, 17-19.
POWDER and Carman: Shea's, Buffalo, 21-26.
POWELL, Catherine: Palace, Chgo., 13-19.
PRIMROSE Four: Temple, Rochester.

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Next week, Alhambra

PRUETTE, William and Co.: Columbia, St. Louis, 13-19.
 PUCK, Harry and Eva: Keith's, Indianapolis, 14-19.
 QUIGLEY and Fitzgerald: Temple, Rochester, 14-19.
 QUIROGA: Temple, Rochester, 14-19.
 RANDER, G. Aldo: Keith's, Wash., 21-26.
 READINGS, Four: Colonial, Norfolk, 21-23; Bijou, Richmond, 24-26.
 REGEL, Dorothy: Keith's, Indianapolis, 14-19.
 REISNER and Gores: Grand, Calgary, Can.: Orph., Seattle, 13-19.
 REYNOLDS and Donegan: Orph., Denver, 14-19; Orph., Colorado Springs, 14-15; Orph., Lincoln, 17-19.
 RHODES, Mack Major: Orph., Frisco, Orph., Sacramento, 14-15; Orph., Stockton, 16-17; Orph., Fresno, 18-19.
 RICE, Andy: Hipp., Youngstown, 14-19.
 RIGOLETTO Brothers: Colonial, N.Y.C., 14-19.
 RING, Julie, Co.: Orph., Winnipeg, Grand, Calgary, 13-19.
 RIVES and Harrison: Shea's, Toronto, 14-19; Bushwick, B'klyn, 21-26.
 ROCHEZ Monkeys: Maj., Chgo., 13-19.
 ROCK, William and White: Orph., Oakland, 14-19.
 ROONEY and Bent: Princess, Nashville, 10-12; Forsythe, Atlanta, 14-19.
 ROSE, Julian: Orph., B'klyn, 14-19.
 ROSHANARA: Orph., Salt Lake City, Orph., Denver, 13-19.
 ROVER, Al, and Sister: Orph., Montreal, 14-19.
 ROYE, Ruth: Orph., B'klyn, 14-19; Keith's, Phila., 21-26.
 RUDOLPH, Henry G.: Orph., Jacksonville, 10-12; Victoria, Charleston, 14-16.
 RUSSELL, Lillian: Maj., Milwaukee, Keith's, Wash., 21-26.
 RYAN and Lee: Orph., Salt Lake City, 13-19.
 RYAN and Tierney: Orph., B'klyn; Colonial, Erie, Pa., 14-19; Keith's, Cleveland, 21-26.
 SABINA, Vera, Co.: Keith's, Cleveland, Orph., B'klyn, 14-19.
 SALE, Chic: Orph., Oakland, Orph., Sacramento, 14-19; Orph., Stockton, 16-17; Orph., Fresno, 18-19.
 ST. DENIS, Ruth, Co.: Palace, N.Y.C.; Keith's, Boston, 14-19; Keith's, Phila., 21-26.
 SAMUELS, Ray: Columbia, St. Louis; Orph., Memphis, 13-19.
 SANSONE and Deilah: Keith's, Dayton; Keith's, Cinl., 21-26.
 SARTY Brothers: Colonial, Norfolk, 14-16; Bijou, Richmond, 17-19; Lyric, Birmingham, 21-23; Princess, Nashville, 24-26.
 SANTLEY and Norton: Bijou, Richmond, 10-12.
 SAYOY and Brennan: Colonial, N.Y.C., 14-19.
 SCHEFF, Fritz: Keith's, Louisville; Temple, Rochester, 14-19; Colonial, Erie, Pa., 21-26.
 SCHMETTEN: Prospect, B'klyn; Bushwick, B'klyn, 14-19.
 SCHOULER and Dickinson: Keith's, Cinl., 14-19; Keith's, Indianapolis, 21-26.
 SCHOOL Play Ground: Orph., Jacksonville, 14-19; Bijou, Savannah, 21-26.
 SCOTCH Lads and Lassies: Keith's, Boston; Colonial, N.Y.C., 14-19; Royal, N.Y.C., 21-26.
 SCOTT and Keane: Orph., B'klyn; Royal, N.Y.C., 14-19.
 SHARP and Turke: Orph., Seattle; Orph., Portland, Ore., 18-19.
 SHERMAN and Uttry: Maryland, Balto.; Keith's, Dayton, 21-26.
 SHARROCK'S: Keith's, Columbus; Keith's, Toledo, 14-19; Hipp., Youngstown, 21-26.

SHAW, Mary Co.: Orph., Denver; Orph., Colorado Springs, 15-16; Orph., Lincoln, 17-19.
 SPOEMAKER, Dorothy, Co.: Orph., Seattle; Orph., Portland, Ore., 13-19.
 SHONE, Hermine: Maj., Chgo., 13-19.
 SIMMS, Willard, Co.: Garrick, Wilmington, Del.; Royal, N.Y.C., 14-19; Keith's, Prov., 21-26.
 SIMON, Louis, Co.: Keith's, Cleveland, 14-19; Keith's, Cinl., 21-26.
 SIMPSON and Dean: Orph., Peoria, Ill., 10-12; Hipp., Chgo., 14-19.
 SINGER and Zeigler Twins: Orph., Salt Lake City; Orph., Denver, 13-19.
 SMALLEY, Ralph: Maryland, Balto., 21-26.
 SMITH and Austin: Orph., Oakland; Orph., Frisco, 13-19.
 SOCIETY Buds: Bijou, Savannah, 14-19.
 SPELLMAN'S: Lyric, Birmingham, 10-12; Orph., Chattanooga, 14-16; Grand, Knoxville, 17-19; Grand, Knoxville, Va., 21-23.
 SPONG, Hilda, Co.: Palace, N.Y.C.
 STAINES Circus: Orph., Salt Lake City; Orph., Denver, 13-19.
 STANLEY, Alleen: Keith's, Dayton, 14-19.
 STANLEY, Stan, Trio: Keith's, Phila., 21-26.
 STANLEY, Five: Keith's, Phila.; Alhambra, N.Y.C., 14-19; Maryland, Balto., 21-26.
 STEPHENS, Bordeaux, Co.: Orph., Knoxville, 10-12; Forsythe, Atlanta, 14-19; Princess, Nashville, 21-23; Lyric, Birmingham, 24-26.
 STEVENS, Edwin, Co.: Colonial, N.Y.C., 21-26.
 STEVENS and Falke: Grand, Calgary, Can.; Orph., Seattle, 13-19.
 STEWART and Donohue: Empress, Grand Rapids; Maj., Milwaukee, 13-19.
 STEWART, Misses: Bijou, Richmond, 10-12.
 STONE and Hayes: Orph., Minneapolis, 18-19.
 SULLIVAN, Arthur, Co.: Grand, Calgary, Can.; Orph., Seattle, 18-19.
 SULTANA'S: Orph., St. Paul; Orph., Minneapolis, 13-19.
 SYLVESTER and Vance: Colonial, Erie, Pa., 14-19.
 TANGO Shoes: Palace, N.Y.C.; Erie, Pittsburgh, 14-19.
 TANGUAY, Eva: Keith's, Cleveland, 21-26; Bushwick, B'klyn, 14-19.
 TAYLOR, Eva, Co.: Orph., Los Angeles, 13-19.
 THIESEN'S Doss: Bijou, Richmond, 21-23; Colonial, Norfolk, 24-26.
 THORNTON, James and Bonnie: Orph., B'klyn; Alhambra, N.Y.C., 14-19.
 THURBER and Madisson: Orph., Kansas City; Orph., Omaha, 13-19.
 TIGHE, Harry and Sylvia: Keith's, Prov., 14-19.
 TILFORD, Co.: Maryland, Balto., 14-19.
 TOGAN and Geneva: Bushwick, B'klyn; Colonial, N.Y.C., 14-19; Alhambra, N.Y.C., 21-26.
 TONEY and Norman: Orph., Stockton, 9-10; Orph., Fresno, 11-12; Orph., Frisco, 13-19.
 TOWER and Darrell: Maryland, Balto.; Prospect, B'klyn, 14-19.
 TRAYERS, Noel and Irene: Douglas, Prospect, B'klyn.
 TUCKER, Sophie: Bushwick, B'klyn.
 TUSCANO Bros.: Orph., Stockton, 9-10; Orph., Fresno, 11-12; Orph., Los Angeles, 13-19.
 UMBERTO and Sacchetta: Orph., Winnipeg; Grand, Calgary, 13-19.
 USHER, Claude, and Fannie: Royal, N.Y.C.
 VADIE, Mlle., and Girls: Keith's, Louisville; Keith's, Indianapolis, 14-19.
 VALLECITA'S Leopards: Keith's, Cleveland, 21-26.
 VALENTINE and Bell: Orph.,

Minneapolis; Orph., St. Paul, 13-19.
 VAN, Billy B., Co.: Orph., Memphis; Orph., New Orleans, 13-19.
 VAN and Bell: Orph., Oakland; Orph., Sacramento, 14-15; Orph., Stockton, 16-17; Orph., Fresno, 18-19.
 VAN and Schenck: Shea's, Toronto, 14-19; Davis, Pittsburgh, 21-26.
 VAN Cleave and Pete: Empress, Grand Rapids.
 VANDERBILT and Moore: Columbia, St. Louis; Orph., St. Paul, 13-19.
 VAN HAMPTON and Schreiner: Roanoke, Roanoke, Va., 10-12.
 VASCO: Prospect, B'klyn; Garrick, Wilmington, Del., 14-19; Keith's, Boston, 21-26.
 VEOLA, Helen: Colonial, Norfolk, 10-12.
 VINCENT, Claire, Co.: Davis, Pittsburgh, 14-19.
 WALTHOUR, Bobby: Grand, Knoxville, 10-12; Lyric, Birmingham, 14-16; Princess, Nashville, 17-19; Colonial, Norfolk, 21-23; Bijou, Richmond, 24-26.
 WAR Brides: Colonial, Norfolk, 10-12; Forsythe, Atlanta, 14-19; Orph., Chattanooga, 21-26.
 WARREN and Conly: Orph., Minneapolis, 13-19.
 WATSON, Kate: Keith's, Prov., 14-19.
 WATSON Sisters: Empress, Grand Rapids; Maj., Chgo., 13-19.
 WATER Lilies, Six: Forsythe, Atlanta; Bijou, Savannah, 14-16; Victoria, Charleston, 21-26.
 WEBER and Fields: Keith's, Cinl.; Keith's, Wash., 14-19; Maryland, Balto., 21-26.
 WEBER, Dolan and Frazer: Orph., Memphis; Orph., New Orleans, 13-19.
 WEEKS, Marion: Keith's, Indianapolis; Keith's, Louisville, 14-19.
 WELCH'S, E., Minstrels: Orph., Chattanooga, 14-16; Royal, N.Y.C., 21-26.
 WHEELER, B. and B.: Orph., Montreal.
 WHEELER, Bert, Co.: Orph., Winnipeg, 13-19.
 WHIPPLE, Huston, Co.: Orph., Salt Lake City; Orph., Denver, 13-19.
 WHITE and Clayton: Keith's, Columbus, 14-19; Hipp., Youngstown, 21-26.
 WHITE, Carolina: Palace, Chgo.; Columbia, St. Louis, 13-19.
 WHITE Hussars, Nine: Hipp., Youngstown; Keith's, Dayton, 14-19.
 WHITE, Porter J., Co.: Keith's, Cinl.; Keith's, Columbus, 14-19.
 WHITESIDE, Ethel, Co.: Bushwick, B'klyn; Orph., B'klyn, 14-19.
 WHITTING and Burt: Orph., Omaha; Orph., Kansas City, 13-19.
 WILDE, Mr. and Mrs.: Garrick, Wilmington, Del.
 WILLIAMS and Wolfus: Orph., Memphis, 13-19.
 WILLIAMS, Elsie, Co.: Hipp., Youngstown; Keith's, Indianapolis, 14-19.
 WILLARD: Orph., Montreal, 21-26.
 WILMER, Walter, Co.: Keith's, Cleveland; Keith's, Toledo, 14-19; Hipp., Youngstown, 21-26.
 WILSON and Aubrey: Keith's, Cinl., 14-19; Keith's, Indianapolis, 21-26.
 WOOD, Britt: Bijou, Savannah, 10-12; Lyric, Birmingham, 14-16; Princess, Nashville, 17-19; Maryland, Balto., 21-26.
 WRIGHT and Dietrich: Keith's, Prov., 14-19; Colonial, Erie, Pa., 21-26.
 WUERNTZ, Flying: Maj., Milwaukee, 13-19.
 WYNN, Bessie: Palace, N.Y.C.; Keith's, Boston, 21-26.
 YARDY'S, Les: Orph., Los Angeles; Orph., Salt Lake City, 13-19.
 YOUNGBLOOD, Margaret: Temple, Detroit, 21-26.
 ZEDA and Hoot: Maryland, Balto.
 ZORA, Gara: Orph., Minneapolis; Orph., Winnipeg, 13-19.

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MOTION PICTURES

WILLARD HOLCOMB—Editor

COMMENT AND SUGGESTION

"A FRIEND IN NEED"

It is our personal but none the less emphatic opinion that, to put it in its mildest colloquial form, Attorney A. S. FRIEND "pulled a bone" when, at the behest of certain motion picture manufacturers, he virtually nullified the organized opposition to Federal censorship by voluntarily bowing his neck to the film cutter. If he alone were involved it would be easy to parody Shakespeare and exclaim: "Off with his head; so much for A. S. FRIEND, who stabbed us in the Education Committee hearing!" Neither do we subscribe to the tart retort of Attorney W. S. SEABURY that Mr. FRIEND's support of censorship "is clearly only a shallow attempt to appear before the committee in a 'holier than thou' attitude"; nor would we endorse the bitter accusations of many rival manufacturers that he deliberately betrayed the trade in a bold attempt to get his clients in on the ground floor of a new motion picture trust under Federal license. True, in practical effect, the operations of film censorship under the auspices of Uncle Sam would not be much better than the worst features of the "motion picture trust," which the Federal courts have just formally dissolved, after several years of expensive litigation and after the film men involved had of their own accord abolished the evils complained of.

As before, the big fellows who could afford to fight for their rights; and whose output is sufficient to enable them to do business while waiting for the crowded District Supreme Court to review a censored film or so, would credit the extra expense to reduced competition, for the smaller producer who risked his all in a few unlucky features would be frozen out.

Rather we prefer to believe that these misguided moving picture men, if not exactly "betrayed in the house of A. FRIEND," were beguiled by the moral suasion of that professional guardian of the public morals of the District of Columbia, Rev. WILBUR F. CRAFTS. For years this reverend gentleman has made a business of minding other people's business, and the fact that he is still in the business proves him a "master of his craft." He can "roar as softly as a sucking dove" when diplomacy demands, and on behalf of many ministerial meddlers without regular charges, he "hankers for the flesh-pots of Egypt." Obeying the Biblical injunction to "Spoil the Egyptians" he leads the guileless FRIEND to uncover before the nostrils of a revenue-hungry Congress the riches of the motion pictures. Thus an American birthright might be "bartered for a mess of patronage," had A. FRIEND, or any number of clients, the right to concede the false principle of censorship—suppression before publication—in this country.

However, luckily for the liberties of the American people at large, they do not possess the power to abdicate what we regard as a Constitutional right of free expression of ideas, in speech, print or pictures, subject to legal and personal responsibility if we damage anybody thereby. To correct some manifest evils we have no right to abandon a big principle, and the unexpected "lay down" of "A. FRIEND in need" has occasioned surprise and opposition in many quarters unconnected with motion pictures. The *Evening Sun* comments editorially as follows:

MOVING PICTURE CENSORSHIP

The makers of the photo drama have long recognized the principle of censorship over their productions. Their own experiment with self-censorship in the last few years has been moderately successful because of the perfectly common sense and genuine desire of the majority of the leaders in the business to hold productions up to a standard that would not drive the most desirable class of people away from the the-



Campbell Studio, New York.
VIRGINIA NORDEN
(Vitagraph).

aters. This sort of censorship is healthy. It results in all the control that is needed to meet the views of the people at large.

The principle of moral censorship over exhibitions by professional seekers for nastiness is a dangerous one and is apt to lead to Puritanic tyranny. Federal censorship would particularly expose us to this danger, and might in addition impose the confusion of a double censorship, national and State, in some parts. More efficient censorship may be desirable from the public's point of view, but in anything that may be attempted in the way of Federal restriction it would be wise to go very cautiously. We do not want to have an army of militant, mercenary moralists, subsidized by the nation, on our hands.

ANSWER OF THE ANGELS

LOS ANGELES recently filed final and emphatic answer to the ministerial and other detractors of the motion picture business. It is the "soft answer that turneth away wrath," and while economic considerations had more to do with the decision than abstract ethical

as they take their flight," took the matter into their own hands, and squelching both the sensational press and pulpit-pounders, proceeded to establish a rational *modus vivendi*, which recognizes the fact that while there are very few angels even in "The City of Angels," mere motion picture people have a few rights and feelings which pharasaical censors are bound to respect, or suffer pecuniary loss—which is the one penalty for meddling which they appreciate.

Accordingly Los Angeles has abolished the local Board of Censors, and appointed a Commissioner to see that the edicts of the National Board are enforced, and entered into hearty co-operation with the picture people to "clean up."

Of course, as in all businesses where thousands of people are employed, there happen to be a few undesirable characters; but by attacking the entire class for the sake of a very few, the moralists were really hitting at the frailties of humanity. It is human nature that there will be some slight amount of immorality where there are thousands of workers of the opposite sexes thrown into daily contact. But, why not attack other lines of business where conditions are more conducive to physical and moral degeneracy? Are the factories and farms of California quite free from blight?

The wages paid in this business are far higher than those paid girls in almost every other industry. Therefore one of the main causes of moral degeneracy is absent. The majority of women are receiving comfortable living wages, and moreover, a number of them turn their hands to respectable side lines of endeavor which present themselves to a great number in this great industry. Should there be any general truth in these charges the incalculable damage would be right upon the producers, to say nothing of the players.

From our own observations we can state that the moral conditions surrounding the motion picture studios are far better than in almost any other industry so universal in its scope. The girls in almost every case are a credit to society. The greater majority of them are refined, fairly well educated young ladies. Reverend gentlemen seeking notoriety would not care to come face to face with a number of actresses, their brothers or fathers, and tell them in plain words that they are unqualified morally to hold their places in respectability, because they are picture players.

The public will not have its ideals shattered by the mere passing of a scandalous word, so let the notoriety seekers look to other lines of endeavor for the use of their talents. "The Angels" have spoken.

"Angels ever bright and fair
Now will learn to have a care,
When it comes to 'throwing rocks'
Cameras won't stand such shocks."



MARGUERITE BERIZA
(Bell).

theories, nevertheless it is a common-sense conclusion of the problem of local regulation.

Los Angeles, in general, had accepted the arrival and marvelous growth of the motion picture industry in its midst as it does the other blessings of Nature, and accredited the same mostly to its climate which makes everything grow. But just as blight and blizzards will occasionally blast the biggest crops of even the prolific Pacific Coast, the film industry was threatened by moral cankerworms and chill blasts of criticism—not to mention many petty locusts of local graft and extortion that fattened upon the picture pasture.

But when it came to "biting the hand that fed them" and throwing mud at their benefactors, the notoriety-seeking ministers and sensational newspapers went a step too far, even for the prodigal and philosophic picture people. Suddenly Los Angeles realized that a business which brought its merchants millions of dollars a year was on the point of packing up and moving to less censorious communities. There are plenty of cities in California of no lower moral standards than Los Angeles, but less "pernickety" in criticism. Instead of "broadening their phylacteries" and holding up their hands in holy horror, they boldly bid for the transfer of the film factories to their towns. "The Outcasts of Poker Flat" were welcome guests in a dozen other cities.

Then the business men of Los Angeles, realizing "how blessings brighten



FRITZ BRUNETTE THE STAR IN
"THEY WHO SIN"—(SELIG).

SELIG'S SARTORIAL STAR

Fritz Brunette, the emotional actress, makes her initial debut in the Selig Red Seal play, "Unto Those Who Sin," to be released through V.-L.-S.-E., on March 8. Miss Brunette enacts the role of a poverty-stricken working girl who, lured by a life of luxury finds that after all gold is dross and that the pleasures of the world are not worth the love of a good man. Miss Brunette, said to possess one of the most elaborate wardrobes in motion pictures, wears eighteen beautiful gowns in this production. Her supporting cast is a most excellent one.

"SIS HOPKINS" IS HERE

Kalem Announces "A Flock of Skeletons," an Initial One-Reel Comedy

Sis Hopkins is here. "A Flock of Skeletons," the first release in the new line of Kalem comedies featuring Rose Melville, creator of the famous character, is now ready for release and will probably be given its advance showing to the trade papers this week. The initial production is scheduled for release on the General Film programme for March 8, following which there will be a single reel release every week, taking the Friday date on the Kalem calendar.

"A Flock of Skeletons," the initial release in the new line, gives a good idea of the type of work that will be found in the Sis Hopkins comedies. Sis will be seen in the familiar character that made her nationally known a decade ago on the stage. She will be the same gawky girl of the farm, with the same ludicrous pig-tails, gingham apron and straw bonnet. The stories vary from exaggerated farce to the quiet of comedy of character, and occasionally the quaintly lovable character of Sis is used to bring in a touch of heart interest that is quickly followed by a laugh.

A CHAT WITH ANN MURDOCK

"I've never wanted to be like anyone else. I've just been glad to be my own self as fully as possible," says Miss Ann Murdock, who plays the lead in Essanay's five-act feature, "Captain Jinks of the Horse Marines."

"Sometimes I'm afraid I am a very conceited young person when I see all the wonderful people I might imitate, but I don't believe in borrowing or imitating. I believe in taking stock in yourself—finding out what you are like, what you can do, then work straight ahead to express yourself."

"Now if you borrow a trick of speaking from one person and a way of tilting your head from another, a fashion of dressing from the third and carry it off with a manner of walking copied from a fourth model, you'll be a bad assortment of misfits, not an individual, and I think one's individuality is what is most admired."

"Every girl should have one main interest in life that will keep her busy and happy and cheerful looking and well, but I think that main interest must be something she likes doing, not something she admires another girl for doing. Don't be a slave to fads. Don't take up Spanish because someone says it is a romantic language, or adopt woolly dogs because some women look smart walking up the avenue with one of those little animals tucked under their arms. Study what expresses you. Find enjoyment in what you take to naturally. Dress in the type of clothes that become you. Arrange your hair to bring out the shape of your head. These are simple beauty rules. As a child I did not like copyists, and I don't admire them now."

"Oh, it is a great satisfaction to feel that you are a harmonious individual instead of a 'crazy quilt' of other folks' qualities—fitted together just anyhow. I like the melody of putting yourself in tune and expressing yourself and yourself only. That's my idea of beauty."

"THE HUNTED WOMAN"

Curwood's Latest Story of the Canadian Rockies to Be Released by V. L. S. E.

James Oliver Curwood's latest novel, "The Hunted Woman," has been pictureized by the Vitagraph Company and will be released on the V.-L.-S.-E. programme, March 6. This striking tale of the building of the last great railroad through the Canadian Rockies is unique in that its characters are people still living in the Northwest. Marie, the Bear Woman, is in life, Marie DeBar, as famous throughout that region as her wonderfully-trained bear. Joe De Bar is in reality her husband, and the couple are now living in Prince Rupert, B. C. The Ottos, the big fighting men in the picture, are still living at Jasper, and the heroine is in life Josephine George, the wife of a construction engineer at Fort George. Donald MacDonald is none other than the famous prospector who made the first big strike in the Yukon. So determined was Mr. Curwood that the film characters fill the conceptions of the originals that he passed two weeks at the Vitagraph studios assisting in picking the cast.

"THE MAN OF WRATH"

One of the Seven Deadly Sins is Gaumen Theme for Gaden

Wrath was called one of the Seven Deadly Sins by the church fathers. Upon the consequence of unbridled wrath, Miss Marjorie Howe has built a photodrama of situation and conflict, and called it "I Accuse." The scenario has been made by George D. Proctor, Gaumont scenario editor. The photoplay is practically finished. The last scenes are now being filmed at the Gaumont Winter studios, Jacksonville, Fla., where William F. Hadlock has been directing Alexander Gaden in the production.

In "I Accuse" not only is a victim of his own uncontrollable rage, but he brings misery also down upon those whom he loves. This man, a minister of the gospel in a small town, is portrayed by Charles W. Travis. The star of "I Accuse" is Alexander Gaden, who is being given a great deal of work to do at the Gaumont studios. In "As a Woman Sows," he is co-star with Gertrude Robinson, and he stars in the racing drama, "The Drifter."

NEARLY 3,000,000,000 "MOVIE" FANS.

"In the year 1915 there were roughly 2,900,000,000 paid admissions to the moving picture theaters of the United States," says William C. DeMille. "This means an average attendance of twenty-nine times per year for every man, woman and child in the country—or once a week for half the population of the country. Figures like these imply a great responsibility on the part of those who supply this tremendous demand, and men are now entering the field who are by training and artistry qualified to accept the responsibility."

"As the new art of the photodrama develops it will differentiate itself more and more from the 'speakees,' as certain zealous partisans call the older art. During the past year the photoplay has been getting closer to the spoken play in order to acquire certain elements of dramatic construction, but having acquired them it will, from now on, move along its own line of development, and the photoplay of the future will be even less like the drama than the photoplay of the past. The photoplay also is too big to be dominated by a small group of men as the theater has been. In its development it will reflect more truly than the drama the ideals of the mass, because the photodrama is not subject to local opinion; it needs no Broadway verdict, and is quite independent of the opinion of New York, the least American of any city in America."

BECK'S BACK AGAIN

Mr. Frederick Beck, who was recently affiliated with the Paramount Newsreels since its inception, has severed his relations with that organization and has come back to the Twenty Century Film Company as general manager. Associated with him is Louis Weiss, well known in film circles.

This company is credited with many film productions and is at present producing numerous other pictures.

"BIRTH OF A NATION" FOR SO. AMERICA

Guy Crosswell Smith sailed on the Lamport-Holt liner *Vauban* on Saturday, Feb. 5, for Buenos Ayres, Argentina, as general representative of the "Birth of a Nation" companies. It is the intention to show D. W. Griffith's masterpiece in the metropolis of the Southern continent on the same plane and scale as presented in this country. Mr. Smith was accompanied by a stage director, musical director and operator.

PO AND BLEEDS AT EVERY PORE

Negative recently received by the Selig Polyscope Company, of Chicago, Ill., from battlefields in Poland is said to be the most realistic war film yet received in the United States. The films show true conditions in that war-torn, unfortunate country.

These extraordinary war films will be in readiness for release in about two weeks. There are four or five thousand feet of perfect film which presents almost every detail of war's devastation. The starving population including the grief-stricken women and little ones, the marching columns, scenes along the lines of battle, these and many others are vividly pictured.

STATE CENSORS NEXT

Brooklyn Assemblyman Introduces Bill to that End at Albany

ALBANY, N. Y. (Special to the Dramatic Mirror).—Assemblyman Fred M. Ahern, of Brooklyn, has introduced in the Legislature a bill designed to create a State board of motion picture censors, to comprise three members appointed by the Governor with the consent of the Senate. Their terms are fixed at six years, except in the case of the first appointees. The board shall examine all moving picture films or reels, and approve such as shall be moral and proper, and shall disapprove such as are sacrilegious, obscene, indecent or corrupt the morals. It shall tend to debate or corrupt the morals. It is made the duty of every moving picture producer to furnish to the board, whenever required, a description of any moving picture, including a description of its scenes and purposes, and to display the same for the examination of the board. Films unapproved by the board shall not be exhibited. An examination fee of \$2.50 is to be charged. Members of the board of censors will receive annual salaries of \$5,000 each. GEORGE W. HERRICK.

ANOTHER PATHE FEATURE COLORED

"The Shrine of Happiness," the Pathe release for Feb. 18, is the second Gold Rooster play to have been colored. "The Beloved Vagabond" having been the first. Judging from the reception which the latter received, "The Shrine of Happiness" will attract widespread attention. The play was produced in Southern California by Raibon, and the locations chosen were so beautiful as to lend themselves particularly well to Pathecolor. Jackie Saunders is featured in the kind of a part which she has always preferred—that of an unsophisticated, ingenuous country girl.

KELLY BACK WITH VITA

John T. Kelly, whose contract expired on Jan. 1, has been sent for and re-engaged by the Vitagraph Company, to be featured in a series of pictures taken from the George McManus stories entitled "Bringing Up Father."

Anna Q. Nilsson spent an entire week in a lower East Side Settlement House in New York City gathering color for her photodrama, "To Him That Hath," in which she plays opposite Robert Warwick for the Promo company. Miss Nilsson is cast for the role of a young society girl who wearies of her artificial life and goes into settlement work. The young Swedish star had never been inside of a settlement house, so her director gained permission for her to live in one for seven days. The actress attended sewing, dancing, and cooking classes, and even aided in coaching a dramatic club. Miss Nilsson was so fascinated by her glimpse into settlement life that she has agreed to devote one evening a week to the coaching of an amateur dramatic club.



Gibson, Jacksonville, Fla.
ANNA Q. NILSSON.
Starred in "To Him That Hath."



FRANCIS X. BUSHMAN AND BEVERLY RAYNE.
In "Man and His Soul"—(Metro).

PITTSBURGH'S BIG SCREEN

Valentine's Day Will Be Devoted to Assisting the Actors' Fund

PITTSBURGH (Special).—Pittsburgh plans to set the pace for the country in Screen Club activities at the benefit reception and entertainment to be held at Motor Square Garden, Feb. 14, when Florence La Badie, Anita Stuart, Earl Williams, Gladys Hulette, Kathryn Adams, and a number of other screen stars including the headline attractions of filmdom will take part in the benefit for the Actors' Fund of America. J. J. Callahan, the new manager of the Pittsburgh Baseball Club, will be present with his monologue, and Sophia Kassmir, the new Pittsburgh dramatic soprano, will make her first local appearance since her debut in New York for the benefit of the entertainment.

Mr. Samuel M. Spedon, of the Vitagraph Company, is going to give a talk at the Screen Club entertainment on the "making of motion pictures" and he will bring to Pittsburgh a number of Vitagraph stars.

Most of the principal motion picture companies have given assurances of their support. Daniel Frohman, president of the Actors' Fund is doing his utmost to help the project, and among the local theatrical men, Harry Davis, Thomas F. Kirk, Jr. and John B. Reynolds are on the firing line.

H. B. Keister is president of the Screen Club, William Mayer, secretary and A. W. Cross, chairman of the publicity committee. Headquarters have been established in the Cameraphone building, and it is hoped in the future to have frequent entertainments at which screen stars may meet their Pittsburgh admirers.

ESSANAY'S NEW STUDIO

Automatic Telephone System to Summon Players to the Stage

CHICAGO (Special).—Essanay's new studio, built on the extreme west of the Essanay property in Chicago, is nearing completion, promises being made by the contractors that it will be ready for occupancy by Feb. 10. Already the executive offices on the second floor are being finished in mahogany. The studio on the first floor, which has more floor space than any other studio lighted by artificial light, soon will be in use in the filming of the latest Essanay pictures.

One of the novelties of the new building is a green-room for actors and another for actresses, so that they will not be compelled to wait where action is going on. A system of telephones with automatic exchanges is being installed, so that an assistant director may call his cast together without leaving the floor. The whole building will be devoted to the executive offices and the studio, with gymnasium, reading-rooms and a few dressing-rooms.

CURRENT PICTURE PROGRAMMES

BROADWAY THEATER.
Week of Feb. 6, Fannie Ward in Tennessee's Partner (Lasky).
Week of Feb. 13, John Barrymore in Nearly a King (Famous Players).
STRAND THEATER (Dancing at Roof).
Week of Feb. 6, Anna Held in Madame La Presidente (Morosco).
Week of Feb. 12, Charlotte Walker in The Trail of the Lonesome Pine.
KNICKERBOCKER THEATER (Triangle Pictures).
Week of Feb. 6, William S. Hart in Hell's Hinges (Kerstone Comedy).
Week of Feb. 13, Lillian Gish in Daphne.
LOEW'S NEW YORK THEATER.
Week of Feb. 12, Saturday The Precious Packet (Pathe); Sunday, The Upstart (Metro); Monday, The Serpent (Fox); Mary Page (Essanay); Tuesday, The Scarlet Road (Kleine); Wednesday, How the Devil's Brew (Bios); Thursday, The Question (Equitable); Friday, Love's Crucible (World); Saturday, The Shrine of Happiness (Pathe colored picture).



JOHN BOWER.
(Famous-Players-Pickford Films.)

John Bower, who is playing opposite Mary Pickford in a forthcoming production, has been under the management of William A. Brady for the last four years, appearing in "The Family Cupboard," "Little Miss Brown," "The Things that Count" and other notable successes, among them the great melodrama "Life," in which he played the leading role at the Manhattan Opera House last year.

ON "THE BLACK-LIST"

Labor and Capital Theme of New Lasky Production with Sweet Star

The Jesse L. Lasky Feature Play Company has just completed an elaborate feature production on the subject of capital and labor. The play is entitled "The Blacklist," suggested by the system under which certain big industrial firms exercise an unfair advantage over discharged employees by interchanging information between the companies. Those who followed closely the extraordinary happenings in Colorado a year ago, when the State militia and Federal troops were called upon to stop the bloodshed which was the result of armed conflict between the striking miners and mine guards, will see in "The Blacklist" a dramatic picturization, said to be based on some of the events which took place at that time.

The production was directed by William C. De Mille, who also directed Blanche Sweet in her recent success, "The Ragamuffin." Much of the material used in "The Blacklist" as a photoplay was obtained by Marion Fairfax at first hand. She is a writer of wide reputation, who has to her credit a number of photoplay successes. Miss Fairfax personally went to Colorado to write a series of articles when the great strike was on, so she has drawn upon her personal observation and knowledge for considerable material in "The Blacklist."

FILMS PROVE HIS HEALTH

Daniel Giffether, the venerable actor who plays Circle Jim Borden in the Pathe and Balboa serial, "The Red Circle," has carried a life insurance policy for over a quarter of a century. Lately he received from the insurance company an inquiry as to his health and if he were still able to work. Mr. Giffether replied as follows: "Take a look at the first two installments of 'The Red Circle' and you'll get your answer. In them you'll see me not only riding a bucking horse, but doing a hundred-yard foot race in about twelve seconds. If you are still unconvinced, see me in the Pathe 'Who Pays?' series. I carry a woman up a flight of stairs and am the chief factor in as lively a fight as you ever saw." Despite his sixty-four years, the Major is as lively as a cricket and always on the job.

ALBERT BLINKHORN ARRESTED

On Feb. 5, Albert Blinkhorn, whose company, the Blinkhorn Photoplay Corporation, went into bankruptcy in June, 1915, was arrested pursuant to an order of the Supreme Court and held on \$2,500 bail in an action brought by the Frohman Amusement Corporation for an accounting of his transactions as their London representative. The action is for money collected, which has not been remitted to the company, and also for the recovery of a number of prints which are the property of the company.

The order of arrest in this civil suit was due to the fact that evidence was forthcoming that Mr. Blinkhorn was about to leave the city and country. Bail was arranged for and furnished by Mr. Blinkhorn, who was released from custody.

THEY WERE NOT LOADED

Uncle Sam Holds Up Film Men for Planning Another Nicaragua Raid

Several property men, including Daniel B. "Kid" Hogan, chief of the staff at the Rolfe studio, were taken into custody by the United States authorities and escorted to the Custom House to give an accounting and explanation regarding their mysterious action at one of the piers in the Hudson River. The property men had just unloaded at the dock a dozen mounted gatling guns, scores of cases filled with modern rifles, and many crates filled with ammunition (blank).

This formidable outfit was en route to Jacksonville, Fla., where it was to be transported to another location to be used in a forthcoming Metro production, "The Wall between," in which Francis X. Bushman and Beverly Bayne will be starred. This feature is a stirring military production, and among other scenes will be several big battles between marines of the United States and natives in Nicaragua.

When this was all explained to the authorities the property men were given their freedom. John W. Noble, who is a graduate of West Point and saw seven years' service in the United States Army before he became a motion picture director, will direct the new Bushman-Bayne feature. He will be assisted by William "Bill" Bailey, who still refuses to "come home."



MAE BUSCH AND WILLIAM COLLIER.
In "Getting Married"—(Keystone-Triangle).

ANITA ANNEXES THE NORTHWEST

Anita King, the Lasky star and Paramount Girl, was royally received when she went to Seattle to open the new Coliseum Theater there. A delegation of prominent citizens met her at the train, which was twelve hours late. She edited the motion picture page of one of the newspapers, viewed the public parks, was a guest of the Mayor and managed to have a very busy time. She became so popular that the management of the Coliseum wired Mr. Lasky for permission to have her stay over three days longer. At the conclusion of the three days the Paramount Theater at Spokane asked her to make them a visit, which she did, and then on her way home stopped off a day each at Tacoma and Portland. She will start rehearsals on her first production very shortly.

ADVANCE FILM FOR ANNA HELD

The Oliver Morosco Photoplay Company has prepared a novel short length film showing Anna Held in various attractive poses and displaying her latest gowns from Paris, to be run in Paramount theaters in advance of the appearance of the Held photoplay, "Madame La Presidente." The advance film is to be run by exhibitors a few days ahead of the photoplay and should create little less than a sensation among the females in the audiences. In addition to the various gowns representing the outlay of a fortune, the advance film displays the costly collection of pearls worn by Miss Held, together with her famous ermine furs.

FULL WEEK AT KNICKERBOCKER

Another change has been made in the policy at the Knickerbocker Theater, showing the Triangle plays. Commencing with last week, the plan of a semi-weekly change of programme was abandoned in favor of a single programme each week, in order that a photoplay that has made a hit may remain to enjoy the benefit of the interest that the public takes in it. This change was made necessary by the great success of Douglas Fairbanks in "His Picture in the Papers," and the certainty that the following bills, "Hell's Hinges" and "Daphne," will duplicate that success, with many more sure-fire hits to follow.

FULL FEBRUARY BILL

Essanay Celebrates Leap Year with an Extra List of Releases

Essanay offers an exceptionally strong programme in February, both through the General Film Company and the V-L-S-E. Two multiple reel features, five acts each, will be released through the V-L-S-E. These are "Vultures of Society," released Feb. 14, and "The Discard," released Feb. 28. "Vultures of Society" features Lillian Drew, Marguerite Clayton, E. H. Calvert, and Ernest Maupain, and is directed by Mr. Calvert. "The Discard" was written by Charles Michelson, war correspondent and former editor of the Chicago American, and features Virginia Hammond, the former Frohman star and for four years leading woman with E. H. Sothern, Ernest Maupain, former leading man for Sarah Bernhardt, and Harry Beaumont.

"The Primitive Strain," on the General Film programme, is a North Woods story which ends with a fight that is a fight. The play features Edward Arnold and Nell Craig.

"Beyond the Law," a three-reeler by Henry Oyen, is another strong release. This is a sequel to "The Snow Burner," and was published in Adventure magazine. E. H. Calvert takes the part of Hell Camp Rivers, which he played in "The Snow Burner," while Marguerite Clayton takes the leading feminine role.

Among the other strong releases are "The Rough Neck," featuring Harry Beaumont and Alton Goodrich; "The Man in Film," featuring G. M. Anderson; "Golden Lies," featuring Bryant Washburn and Elizabeth Burbridge; "Politeness Pays," featuring John Junior; two of George Ade's fables, a cartoon by Wallace Carlson on "Dreamy Dud Lost at Sea," and a cartoon on Chicago by Vernon Howe Bailey.



ANNA HELD AND HERBERT STANDING
In "Mme. La Presidente"—(Morosco-Paramount Release).

FILMS RULE WILLIMANTIC

WILLIMANTIC, CONN. (Special).—The Loomer: After being dark for several months, Mr. Sam Johnson, acting manager for Seder and Goldman, has arranged for picture attractions for balance of season. Bijou: Doing fine business with V. L. S. E. special pictures. Scenic has been purchased by Mr. Joseph Goldsboro, who is using the Universal headlines to capacity houses. The Gem will have exclusive service of Paramount pictures and with Metro and Fox service, overflowing houses are the rule daily.

C. C. PALMER.

HOWARD HALL WITH GAUMONT

The Gaumont Company has engaged Howard Hall to play the leading role in a forthcoming Mutual Masterpicture, "According to the Law." Mr. Hall has been a Broadway actor of repute for a number of years, besides starring for many seasons in his own productions. Recently he turned to the screen, this being only his fifth camera offering. The success he has scored prompted the Gaumont Company to secure his services for the five-reel feature which has been provided by Paul M. Bryan and Joseph H. Trant.

RELEASE DATE CHANGED

"The Martyrdom of Philip Strong," the Edison drama announced for release on the Kleine-Edison programme Feb. 9, has been changed. In its place the romantic drama "When Love Is King," recently completed by Edison, will be released Feb. 9.

"BULLETS AND BROWN EYES"

William Desmond Does Some Daring Stunts in New Ince-Triangle Play

William Desmond, who was Billie Burke's leading man in her first film play, "Peggy," has developed into a stunt performer in his newest role, Prince Carl, in "Bullets and Brown Eyes," with Bessie Barriscale. In many of the scenes Desmond leads a company of cavalry against a squad of motorcycle militia. Both horsemen and cyclists made the thrilling falls in which they are expert, but it remained for Desmond to outdo them all in recklessness. Known always as a courageous rider, he surprised the entire Inceville colony when he leaped from the ground to the back of a horse, knocked the rider from the saddle and rode away out of range.

Another feat that probably saved his star from serious injury was not in the scenario and will not be preserved on film. Through a mistake Miss Barriscale had mounted a horse that has a considerable reputation as a buck and for becoming unmanageable at times. Desmond discovered Miss Barriscale's error and started in pursuit. The young woman cleverly kept her seat in the saddle until Desmond reined alongside and ended her unpleasant ride by a clever twist of the buck's bridle.

SELIG CAUGHT THE SNOWSLIDE

The hardships undergone to secure film features is graphically related by E. B. Lockwood, a member of the staff of cameramen of the Selig-Tribune. In a letter received in the general offices of the Selig Polyscope Company, Chicago, Lockwood secured the only pictures taken by any motion picture operator of the great snowslide on the Great Northern Railroad near Coeur d'Alene, Wash. This snowslide cost the lives of four persons and three coaches were almost completely buried in the avalanche of snow. Exclusive pictures of the catastrophe appear in Selig-Tribune No. 11, released Feb. 7.

"FEATHERTOP" FILMED AGAIN

Marguerite Courtot will be the star in the next photodrama to be directed by Henry J. Vermet for Gaumont. Paul M. Bryan, who wrote "The Idol of the Stage," has written the new play with Miss Courtot in mind. It is called "Feathertop," and the influence of the story of this name by Nathaniel Hawthorne upon the persons in the photodrama is so strong that they are vitally affected.

BALL AT HOLLISWOOD HALL

Holliswood Hall, familiar to Long Island motorists, will be shown on the movie screen in a new feature production of the Vitagraph Company. The Hall stands on the heights above Hillside Avenue, Jamaica, and its architecture and interior decorations offer splendid scene settings for motion pictures. Theodore Marston is directing the film for the Vitagraph and will stage a huge ball scene in the dance room.

GENERAL OPENS NEW BRANCH

The demand for General Film service in the South has made necessary the opening of another new branch at Charlotte, N. C. The policy of President George Kleine, of the General Film Company, in recognizing efficient service has led to the selection of William Cohn for the post of branch manager. Mr. Cohn has been with the General Film Company for some time in the South. His acquaintance with exhibitors in this territory is extensive.

"Tennessee's Pardner," Bret Harte's story, filmed by Lasky, with Fannie Ward as the star, is being presented on the Paramount Programme at the Broadway Theater for the week beginning Feb. 6, and proving one of the most popular pictures produced there recently.



JILL WOODWARD.
With Tom Terriss Films.



MARY PICKFORD AS "POOR LITTLE PEPPINA"—(FAMOUS PLAYERS).

STEALING STOCK STARS

Motion Pictures Gather in the Popular Actors of Florida

JACKSONVILLE, FLA. (Special).—Edwin Vail, associated with the Hazle Burgess Players for a long period, has accepted an assistant directorship with the Gaumont companies here. Mr. Vail attracted attention by the care in which he staged the productions for the stock company and won many favorable notices. He will be the assistant of Henri Vernot, and in his new work will no doubt attain the success and recognition he well deserves.

Richard Garrick, managing director of the Gaumont Studios here, will take one of his companies, headed by Lucille Taft, to Havana, Cuba to secure scenes at the Winter race meeting for the photoplay "The Drifter."

Bessie Cothron joined the Palm motion picture players. Miss Cothron has had considerable stock experience; and has recently been associated with the Hazle Burgess players here.

The members of the Palm company will give a movie ball on the roof garden of one of their buildings.

The Thanhouser studio is completed and two companies are at work. The comedy company, under the direction of William A. Howell, has Riley Chamlerlain, Walter Hires, and Louise Bates doing the principal comedy parts. The dramatic company, under the direction of Eugene Moore, is composed of the following players: Barbara Gilroy, Boyd Marshall, Harris Gordon, Sully Guard, Roy Johnson, George Post, India Palmer, Mabel Warren, and Violet Hite. George Grimmer is technical director, assisted by Billy Sullivan and Leo Worth. Alfred Moses is in charge of the photographic department.

Edwin Thanhouser and Lloyd Loneragan, of the Thanhouser corporation, are here for a few weeks. George Foster Platt, another director, is expected to join the forces in a few days.

Jane Wills, of the Eagle company, entertained friends at a dance.

It is reported that a Lubin company, under the direction of Mr. Terwilliger, will again visit St. Augustine for several weeks.

The Republic Theater has again changed management and is now under control of Thomas Cashen and associates. The exact policy of the house has not been announced.

Iva Shepard joined the Gaumont forces here and will be under the personal direction of Richard Garrick. Miss Shepard has been with stock in the Far West, but more recently with Kline, Selig, and Universal.

A company of Metro players are expected at the Gaumont studio this week.

E. O. UEDERMANN.

TIP FROM OLD KENTUCKY

(Louisville Courier-Journal)

Producers of "movies" give attention to the fact that Miss Nancy Robbins, of Stanford, first swam out of the swollen stream when her horse and buggy were washed down Knob Lick Creek, and hung up in the branches of a willow, and then swam back and "unhooked" the struggling animal, which, but for her timely assistance, would have drowned. A Kentucky girl taking a second plunge into a raging torrent in December to rescue a drowning horse could not fall to "stand 'em up" in every picture theater between the coasts. It would be a simpler matter to transform the family nag into a thoroughbred and make the girl the daughter of the owner of a great plantation or a "nursery" for future turf giants. It might be difficult to find an actress with sufficient grit to duplicate the adventure if the producer should insist upon sticking to realism and making a flooded Kentucky creek in midwinter the scene of the "big act."

PARAMOUNT'S PICKFORD POET

Eugene Sullivan, a fourteen-year-old page boy in Paramount's new offices, has been appointed poet laureate of the big Picture Corporation. Here is his maiden effort called forth by Mary Pickford's decision to remain in Paramount Pictures produced by the Famous Players Film Company:

Little Mary Pickford,
The Wonder of the Screen;
Little Mary Pickford, the Paramount Queen.

She's the pride of all reel life,
A heroine as well;
She's the one bright girl in film life
Whom for gold we would not sell.

It's Mary here; it's Mary there;
It's Mary Pickford everywhere;
Her name is known from near and far,
For she's the dainty Paramount Star.

THE SILENT DRAMA

(Cincinnati Enquirer)

The Cincinnati manager of one of the biggest feature film producing corporations yesterday made an honest confession of the situation as he sees it.

"Fabulous salaries are being paid to stars who have been coaxed from the legitimate, vaudeville and even grand opera stages. The public doesn't care about high salaries. Really, it doesn't appreciate the enormous pay envelopes that are handed to the great actors each week.

"Too many features are being produced and there is too much competition between producers for the services of the stars. What will it all lead to? Ask me. I don't know! But, candidly, I don't believe there's a motion picture manufacturer in the country who, in slang terms, knows where he is at."

It is believed by members of the trade that the new year will see the beginning of a new era in the conduct of the business. If some arrangement could be effected, as in the case of the legitimate houses, to attempt to prevent a clash of bookings, and the manufacturers get together and cut the salaries of the actors to conform with the admission prices, ranging in some cases as low as 10 cents, things would look much brighter, exchange people say.

"I'll admit that I cannot sit through a five-reel feature," remarked one of the managers above quoted. "I think my attitude is shared by the majority of film fans. They want to see a mixed programme. Then they are bound to see something they like. But I don't see the excuse for padding some of those stories that could be told in two-reels until they are stretched to five-parts."

A number of companies are cutting down on the number of features and using more one reels than they formerly did. It is pointed out that the one-reel picture bears the same relation to a feature as the short story does to the novel, and the busy American public generally picks out the short story in preference to lengthier fiction.

KING GEORGE SHOWS MOVIES

ST. CATHARINES, ONT. (Special).—A new King George, the latest addition to local movie houses, was formally opened recently under the auspices of the Daughters of the Empire, for a Red Cross benefit, netting the latter handsomely. It is conceded to be the prettiest theater in the city, and business has been exceptionally good, due to the high-class feature films shown. T. W. Mullin, of Stamford, Conn., is the new manager.

ACTRESS-AUTHOR ENDS LIFE

Mrs. Dora Knowlton Ransom, author, translator and editor, and at one time an actress in Augustin Daly's company, killed herself Jan. 21 in her rooms at No. 246 West 103d Street, because she feared blindness was overtaking her. She was fifty-two years old.

A SCREEN TRIUMPH

Edwin Milton Royle, one of America's foremost playwrights said "Miss Michelena's work on the witness stand in THE UNWRITTEN LAW is the most real and convincing emotion I have ever seen in pictures. Real grief, as we know is, grotesque and distressing if not ludicrous, but Miss Michelena is so restrained, so free from exaggeration that it approaches artistic perfection. It is a very great triumph."

A Better Than Program feature

To be released on the State Rights Plan.

A trade showing of "The Unwritten Law" will be held in New York City on Thursday, Feb. 24th, at Wurlitzer Hall, 10 A. M. and 2.30 P. M.

California Motion Picture Corporation

SAN RAFAEL, CALIFORNIA

BEATRIZ
MICHELENA
IN
"The UNWRITTEN
LAW"

FRANK POWELL

The Screen Club

THE BIOSCOPE

IS

THE ENGLISH TRADE JOURNAL OF THE MOVING PICTURE INDUSTRY

Annual Subscription (post free), 14s. (Dollars, 3.50)

85 Shaftesbury Avenue

LONDON, W.

VITAGRAPH

Blue Ribbon Features

"The Writing on the Wall"

Is not the writing
Which spelled ruin
For Belchazzar
But the writing
Seen by an oppressor of today.

Adapted from
Olga Nethersole's
Famous Broadway success

"The Writing on the Wall"

By WILLIAM J. HURLBURT
Is a gripping story
Of an owner of fire trap tenements—
A woman's unselfishness—
And the love of a little child.

It is a VITAGRAPH Blue Ribbon Release
Featuring
JOSEPH KILGOUR and
VIRGINIA PEARSON—
A picture of "things as they are."

Released February 14th

THROUGH THE V. L. S. E.

"Kennedy Square"

—Is a name to conjure with
—A name that brings up memories
—Of the old South.

This is one of the
Most beloved masterpieces of
F. HOPKINSON SMITH—
Famous as an engineer—
Famous as an artist—
And most famous
As a writer of stories
Of romance and chivalry.

"Kennedy Square"

Is a VITAGRAPH Blue Ribbon Release
Featuring
CHARLES KENT,
ANTONIO MORENO and
MURIEL OSTRICHE.
Depicting the battle of youth
Against odds—
And a youth's devoted friendship
For an older man.

Released February 21st

THROUGH THE V. L. S. E.

WHEN IS A 1st CLASS THEATER?

Rothapfel Regime at the Knickerbocker Raises Nice Question
Affecting the Triangle

What do the words "first-class theater" mean? Does it degrade a theater to show continuously pictures of the highest quality, interspersed with excellent vocal and instrumental music?

These questions are seriously propounded by the suit of Robert Walton Goelet to enjoin Hayman, Frohman, Klaw and Erlanger, as lessees, and H. E. Altken, of the Triangle Film Corporation, as sub-lessee, from permitting S. L. Rothapfel to continue the régime of continuous Triangle pictures and music at the Knickerbocker Theater.

As is well known, Mr. Rothapfel took over the Knickerbocker Theater about three weeks ago, and installed his highly original methods of entertainment. The Triangle pictures now being given there are of exactly the same brand and quality as before. The only difference is that they run all the time, and musical numbers are given in between. Also there is a scenic stage. The lease provisions are fully met, Mr. Rothapfel believes, by having some of the logs and box seats priced at \$2, but the main prices are 50 cents on the lower floor in the evening and 25 cents on the lower floor at the matinees.

In his complaint Mr. Goelet's contention is that a first-class theater, within the meaning of the lease, is one in which \$2 is charged for all seats on the ground floor, and a minimum of \$1 for all balcony seats. He points to the clause "the lessees expressly covenant and agree that they will not at any time during the said term produce or permit to be produced or repre-

sented at the said theater any vulgar or second-class performance, or any variety or minstrel show or entertainment."

W. N. Seligberg, counsel for H. E. Altken and the Triangle Corporation, vigorously replies that the quality of a theater, whether first-class or second-class, is not determined by the prices charged in any particular portion of the house. The class is determined strictly by the quality of the performance, and he expects to prove by means of a shoal of witnesses that the Triangle pictures are of the very highest quality in their own sphere, and that their presentation by Mr. Rothapfel, with all the accessories of good music and scenery, constitutes in every way a first-class entertainment, and does not injure the property rights of the owner in the slightest.

Justice Donnelly, sitting in the Special Term, New York city, on Feb. 4 adjourned the hearing until Feb. 10. The attorneys for the Triangle Film Corporation had less than three days to prepare their case. It was therefore a great surprise to the complainants when the Triangle attorneys presented no less than nine affidavits from prominent showmen and expert critics, declaring that the Rothapfel entertainment was a strictly first-class show which would not tend to diminish the rental value of Mr. Goelet's property. The defendants were ready to go on, but the complainants wished to have more time. This was agreed to on a stipulation that the complainants should furnish the defendants by Tuesday, Feb. 8, copies of all papers they intended to offer in evidence.

KALEM LAUGH CURE

Applied Successfully to a Speechless Sufferer from German Gas

From England comes one of the most amazing stories of the motion picture in war times that has yet been chronicled. Had it been the creation of a publicity man the story could not have been more startling. It tells of a wounded British soldier, robbed of his speech by a gas bomb, and invalided home. He attended a picture theater where a "Ham and Bud" comedy was being shown, and was so amused by the comedians that his speech was suddenly restored. Detailed accounts of the seeming miracle which appeared in English papers were forwarded to the Kalem Company, which has also received other strong assurances from its English representatives of the authenticity of the story.

One of the most remarkable accounts of the event is told in the words of the exhibitor managing the theater at which it took place. His letter appeared in the *Kinematograph and Lantern Weekly*, the prominent English trade journal, on Jan. 13. The account as printed there follows:

"The following letter from Mr. Arthur Trench, lessee and manager of the Norbury Palais de Luxe, will interest people far outside the confines of the cinematograph industry:

"It will interest you to hear of another instance of the usefulness of the picture theater in the stirring times of the present day. Cyclist J. Hopkins, of the Ninth Division, Army Cycle Corps, now at the Stamford Road War Hospital, Norbury, was badly gassed at Ypres. He entirely lost his power of speech, and was invalided home. It was feared he would be dumb for life, and things looked pretty black for the poor fellow. A good angel, however, in the form of one of my lady patrons, brought him along one evening to my theater to see the pictures, and he was so affected by the eccentricities of Ham and Bud in a comedy I was then showing that his speech was entirely and at once restored, and although the gallant fellow came into the hall absolutely dumb and had been so since the fateful day in Flanders, he went out, to the astonishment of the hospital authorities, chatting merrily. Additional interest is, perhaps, lent to this case by the fact that Cyclist Hopkins has had some years' varied experience in the moving picture profession, his most recent post having been that of chief operator and electrician at the St. George's Theater, Kendal. He is now going back to the front, and I am sure carries with him our best wishes."

Not the least interesting part of the story is the matter-of-fact way it is recorded in the pages of the English trade journal, well illustrating the stolid British attitude now that it has become accustomed to the surprising happenings of war times. One wonders whether the event was more than a nine-day sensation in the little town of Norbury. The contrast with American newspaper methods were a similar story to break in in this country is strong.

NOT THE SAME "DOP"

Pathe's "The Love Trail" Adapted from Popular Novel

The story of the Pathe Gold Rooster play, "The Love Trail," is becoming widely known in this country under the title, "One Braver Thing." Duffield and Company, the publishers, report that it has passed through a number of editions. It is worthy of note that the publishers as well as the picture men changed the title from the original English title, "The Dop Doctor," because of the fact that in the minds of most people the word "Dop" would be considered synonymous with "dope." As a matter of fact, "dop" is the South African title for a certain kind of cheap whiskey. The book is by Richard Dehan.

METRO'S "SOUL MARKET"

Notable Breese and Petrova Pictures from Popular Plays and Players Studios

Popular Plays and Players' productions for the Metro programme promise to set a new high record during 1916. According to an announcement from the new Metro offices in the Longacre Building, 1476 Broadway, Three elaborate five-part features have already been prepared for Mme. Petrova, while Edmund Breese is shortly to be at work upon another important feature picture, as yet unnamed, under the direction of Francis J. Grandon.

Madame Petrova, who has now given up her stage engagements altogether to devote herself exclusively to the production of distinctive photoplays, under the direction of Popular Plays and Players, has already begun work on her first picture. It is called "The Soul Market," and presents an intensely dramatic story built around society, and the stage which will call for the highest display of Madame Petrova's notable emotional powers. This feature is now being made in the studio at No. 228 West Thirty-fifth Street, which was recently taken over by the Popular Plays and Players to produce Metro features.

"WOLVES OF SOCIETY" UNLEASHED

Tom Terriss has just completed for the Mutual one of their newly announced ten Master-pictures entitled "Wolves of Society." It is advertised for release on service. The featured players are Elaine Terriss, an English actress of striking beauty and undoubted talent, and Adrian Jacob, a handsome young American screen actor. "Wolves of Society" is a sociological photodrama, and said to be thrilling in the extreme.

FILM MAIL FRAUD CHARGED

David Keene, president and treasurer of the Associated Film Sales Corporation, of this city, was held by United States Commissioner Houghton recently in \$7,500 bail on a charge of using the mails in a moving picture swindle. Arthur Bard, vice-president of the company, was arrested on a similar warrant several days ago.



LILLIAN GISH, STAR; AND WILLIAM CHRISTY CABANNE, DIRECTOR, Of "Daphne"—(Triangle-Fine Arts).

FILM NEWS FROM THE PACIFIC COAST

BY MABEL CONDON.

LOS ANGELES, CAL. (Special).—The following mandatum has been issued from the Triangle offices: "The three Triangle producers have decided to carry editorials on all forthcoming plays featuring against censorship, which is becoming intolerable to film manufacturers." This decision was partly the result of the great success with which the editorial which accompanied the every showing of "The Birth of a Nation" has met. "Daphne and the Pirate," a Lillian Gish picture, will be the Fine Arts release to inaugurate this policy. The editorial it will carry reads: "We have no wish to offend by indecencies or obscenities; but we do demand as a right the liberty to show the dark side of Wrong that we may illuminate the bright side of Virtue. The same liberty that is conceded to the art of the written word—the art to which we owe the Bible and the works of Shakespeare."

Los Angeles is taking much pride out of the fact of its abolishment of local censorship. It trusts and expects that other cities will follow its example.

President E. G. Ullman, in the name of the Static Club of America, expresses pleasure at the success of the club's third annual ball held Jan. 28. Anna Held and Thomas H. Ince, who led the march, held an informal reception in a flower-decked box and afterward were among the gayest of the dancers.

David W. Griffith has signed Kate Bruce, for many years with Biograph and recently arrived on the Coast. Franklyn Ritchie, of Inceville, has been engaged to head one of the new American feature companies at Santa Barbara.

While in the San Bernardino Mountains with Mr. Taylor's company, Dustin Farnum discovered the frozen body of a man buried deep in the snow. It was a woodman who had lost his way and for three days no trace had been found of him. While Mr. Farnum and others of the company were out on a location the former stepped on something hard in the snow and upon investigation found it to be the body of the lost man.

Another incident was that Miss Kingston fell from a burro into an icy stream during the company's return down the mountain-side. Miss Kingston's burro slipped on an icy rock while crossing a stream, and Miss Kingston splashed into the water. Mr. Farnum was directly behind her and came to the rescue. A halt was called while a fire was built and Miss Kingston was partly dried out.

Another experience was of several days' duration and had to do with a stoppage of gas and electricity in a mountain hotel. Food was cooked out of doors over wood fires, and the only light after nightfall was that procured by burning charcoal. Others of the company with Mr. Taylor, Mr. Farnum, and Miss Kingston were Herbert Standing, Page Peters, F. S. Aldis, and Homer Scott.

James Young, accompanied by his assistant, Edward Hollywood, and camera-man E. J. Corwin, arrived at the Lasky studios on the last day of January in readiness to begin work on a Lasky picture which, at the present writing, is as yet unnamed. Mr. Young is a valuable addition to any studio, and the Hollywood colony gave him a warm welcome.

Douglas Fairbanks, on his arrival in Los Angeles last week from the East, had every right to expect a welcome the chief quality of which would be warmth and good-fellowship. Instead, he was met at the train by representatives of the law and taken to jail, where handcuffs were placed upon his wrists and a cell-number accorded the protesting

Mr. Fairbanks. With deep regret he pondered over an altercation which he had had on the train with one of the porters. It was at this juncture that Director William Christy Cabanne presented himself and heroically secured the release of the star whom he had directed in two pictures. "This may be a practical joke," said Mr. Fairbanks with relief, "but please don't ever practice it on anybody again!"

S. S. Hutchinson arrived in Los Angeles on Jan. 31, it having taken him seven days to come from Chicago. He went up to Santa Barbara the following day, and spent the remainder of the week inspecting his studio there and receiving reports from his various managers. He will remain in the West for several weeks.

Director Colin Campbell is making final preparations for the production of "The Crisis," work on which will begin in middle of February. Chicago, St. Louis, and Vicksburg, Miss., will be the cities to figure in the picture's making.

William Robert Daly is finishing the single-reel comedy "He Lost His Eye Glasses," and T. M. Hedron is at work on the single-reel picture "Badgered," with Harry Mestayer, Grace Darmond, Edith Johnson, A. W. Filson, and James Blackburn.

Russell E. Smith, recently scenario editor for the Equitable Company, arrived at the Lasky studios last week, and is the newest member of that company's scenario staff.

H. C. Law has returned to the Nicholas Film office in Chicago, after three months on the Coast securing special stories regarding Signal and Vogue players and studios.

S. M. Pierson has been made a staff writer at the Fine Arts Studio. "Betty of Graystone," a Fine Arts picture, was his script, and Dorothy Gish and Owen Moore have begun work on the picture "Katy Bauer," which also is Mr. Pierson's, and which Paul Powell is directing.

De Wolf Hopper is proving himself popular in the social and civic lives of Los Angeles people. He is the honored guest at many society functions, the most recent of which was an at-home given by the Hancock Bannings. As a public speaker, Mr. Hopper is in special demand.

Director Eddie Dillon will next produce "The Philanthropist," by Chester Withey, which will feature De Wolf Hopper; the cast will also comprise Fay Thatcher, Mr. Withey, Margaret Marsh, Max Davidson, and Mr. Dillon.

Lena Baskette, a nine-year-old dancer, has been signed by the Universal, and will be featured by them in a number of forthcoming pictures. The possibilities of little Miss Baskette as a screen star was a unanimous thought on the part of President Laemmle and the directors of the Universal Company at the recent banquet given Mr. Laemmle by H. O. Davis, preceding the former's recent departure for New York City. At that event, Miss Baskette's dancing was the feature of the evening.

Director Walter V. Coyle, of the Biograph Company—and incidentally originator of the "re-coil" one-step—in speaking of the delay caused by the rainy weather, gave, as an example, his making a picture in which a telephone bell rang, and it was three weeks of rain before the man in the next set picked up the receiver and answered the call!

Captain Melville, of San Diego, spent last week in Los Angeles securing new talent for his Lubin company.

Clem H. Pope has resigned the West Coast representation for the New York Telegraph, and will devote most of his time to the writing of fiction, for which line of endeavor he has a special talent.



RIGHT TO LEFT: LOIS MEREDITH, STAR; H. M. HORKHEIMER, GENERAL MANAGER; AND H. O. STECHMAN, PUBLICITY CHIEF, OF BALBOA FILMS.

Lois Meredith is Balboa's newest star. She reached the Long Beach studio the middle of the month, accompanied by an entourage of five, and immediately plunged into a five-reel production under Director Harry Harvey.

Lois Meredith is one of the youngest stars before the public—in fact so young that her mother must sign her contracts to make them legal. When she decided to go on the stage Miss Meredith obtained a hearing from H. W. Savage and was immediately cast for the part of Modesty in the original production of "Everywoman." Next she followed Laurette Taylor in "Peg o' My Heart," and

after that she was selected for the New York opening of "Half Wanted" to do the feminine lead.

During the past half year Miss Meredith has filled a number of screen engagements, but in no case has she been provided with vehicles suited to her talents. Balboa promises to furnish them, for President Horkheimer has a number of specially written feature plays built to her requirements. Lois Meredith is young, pretty, vivacious and an actress second to none of the popular screen favorites of the day, so she should come into her own.

The Measure of Merit

IN his book, "With Lincoln at Gettysburg," Dr. Junius B. Reinensnyder declares that the immortal speech of the great emancipator was "not appreciated at anything like its true value, at the time evoking no applause and but brief press notices."

"But age, which is the true standard," concludes the writer, "has assigned the address a place foremost among the utterances of men."

All worth-while things, like Lincoln's speech, are measured by the yard stick of time.

Therein lies, in part, the explanation for the substantial box office value of Big Four features. The public, through long experience, has learned to associate their names with merit.

As evidence that this confidence is fully warranted, we have only to refer to the releases of these producers during the past few months through this organization, including as they do, such widely known successes as:

PRODUCTIONS	STARS
THE BATTLE CRY OF PEACE	Charles Richman
THE MISLEADING LADY	Henry B. Walthall Edna Mayo
THE JUGGERNAUT	Anita Stewart Earle Williams
GRAUSTARK	Francis X. Bushman Beverly Bayne
THE ISLAND OF REGENERATION	Edith Storey Antonio Moreno
THE ROSARY	Kathlyn Williams
THE BLINDNESS OF VIRTUE	Edna Mayo Bryant Washburn
THE HOUSE OF A THOUSAND CANDLES	Grace Darmond Harry Mestayer
THE GREAT DIVIDE	Ethel Clayton House Peters
THE NATION'S PERIL	Ormi Hawley Earl Metcalfe
NO GREATER LOVE SOULS IN BONDAGE	Regina Badet Nance O'Neil

That this confidence will be even further warranted in the future is indicated by the schedule of releases to come, including, as they do:

PRODUCTIONS	STARS
VULTURES OF SOCIETY (Essanay)	Marguerite Clayton E. H. Calvert Lillian Drew Earnest Maupain
UNTO THOSE WHO SIN (Selig)	Fritzi Brunette
THE WRITING ON THE WALL (Vit.)	Virginia Pearson Joseph Kilgour
HER BLEEDING HEART (Lubin)	Rosetta Brice Richard Buhler

The exhibitor seeking productions of consistent high general average and sustained strength which will increase his prestige and profits, would do well to consider carefully the worth in dollars and cents of such time-tried reputation.

V. L. S. E., Inc.

FEATURE FILMS OF THE WEEK

"New York" a Realistic Picturization of Metropolitan Melodrama—"The Strange Case of Mary Page" is Another Thriller and "His Picture in the Papers" a Farce of City Life

"NEW YORK"

A Five-Part Gold Rooster Play Adopted from the Famous A. H. Woods's Broadway Success of the same name by W. H. Huriburt. Produced by George Fitzmaurice from the Scenario by Ouida Bergere. Starring Florence Reed. Released Feb. 4, by Pathé.

Edna Macey Fania Marinoff
Mrs. Macey Jessie Ralph
Oliver King John Milner
Wendell King Forrest Winant
Nora Nelson Florence Reed

"New York" is in plain words a gilded melodrama, one of the best that we have seen. It has sordidness and repulsiveness, pathos, sympathy and beauty, from the brutal to the sublime. The forceful presentation of these have a singular effect upon the emotions from the time we see the puritanical Oliver King take his child from his unwedded wife until we see him a heretofore parent at the bar of his son; then in sharp contrast we are carried from the murder to the blissful haven of a lover's paradise. With it all, there is absolutely nothing objectionable in any part of the picture, which so grips an audience that tears will be shed. The intense situations are frequent and of great duration, soaring to dramatic heights, and it can be said that the cast takes advantage of these opportunities to the utmost.

The characterizations are brilliant. In a most trying role, that of Oliver King, a man who does not find what true love is until tragic shadows have cast their reflection on his entire life, John Milner is equally effective as the young man of a quarter of a century ago as he is in the middle-aged man partially broken by the vicissitudes of fate; even in the most tragic situations calling for superlative acting, Mr. Milner is perfectly realistic. Fania Marinoff offers one of the best characterizations that we have seen her in. As Edna Macey, the chorus girl, she exhibits all the allurements, enticements and charms that go with such a part and moreover, her headlong fall down a flight of stairs is positively thrilling. As her drunken mother, Jessie Ralph has a part which shows her marked ability to the utmost. Of course, Florence Reed gives her usual finished performance as Nora Nelson, the wife of Oliver King.

The picture has been staged with a sumptuous splendor that has seldom been equalled in the production of features. The interiors are most lavish and yet not overdone, while the exteriors have been selected with rare judgment as to locations and picturesqueness. Some of the scenes were taken in the Republic Theater, and throughout the entire picture there is a great depth to all of the settings. The photography is even above the usual standard, especially in the night scenes of lower Broadway taking in the Singer and Woolworth buildings and the Great White Way.

Miss Bergere had prepared a most excellent scenario, and the masterhand of Director Fitzmaurice had worked it out by a most brilliant picturization. The plot is unusually strong, and even with its melodramatic tendencies it is logical throughout.

The story begins with the ruination of the life of a pretty chorus girl by her free way, from which even the love of Oliver King, a most conservative man of wealth, cannot save her. At her death King takes the boy, Wendell, whom he supposes to be his son and to keep the pernicious tongue of the girl's mother from spreading the scandal, he pays her hush money. He brings the boy up in a position of wealth and affluence. Years later King marries Nora Nelson and about the same time Wendell, who has been expelled from college, broaches the subject of his marriage to a chorus girl to King, whom he supposes to be his guardian. Oliver tells the youth that he is his own son, but even that cannot prevent a breach due to the son's love affair. Nora tries to effect a reconciliation, but to protect her own honor, she is forced to kill her stepson. There is no evidence connecting her with the crime, but she confesses to the heartbroken father, her husband. The drunken grandmother tells King that Wendell was not his son, and the birth of a rightful child and true love bring him back to his wife.

"HIS PICTURE IN THE PAPERS"

A Five-Part Comedy Featuring Douglas Fairbanks Produced by the Fine Arts Film Company under the Direction of John Emerson for Release on the Tri-angule Programme Jan. 30.

Pansey Prindle Clarence Handicraft
Pansey Prindle Rene Boucicault
Pearl Prindle Jean Temple
Pete Prindle Douglas Fairbanks
Christopher Cadwalader Charles Butler
Melville Homer Hunt
Christine Cadwalader Lonita Blake
A Gang of Gophers

"His Picture in the Papers" is an exceedingly laughable farce comedy, without a trace or suggestion of slap stick. It proceeds from one highly amusing situation to another without stretching the realms of possibility or probability; the actions of the various characters are consistently human and realistic as well as amusing. It is clean, wholesome fun from start to finish, based on a humorous story and worked out in a clever style. It is a mighty good comedy handled in a mighty capable manner, not only by the director and the star, but by every member of the cast.

Douglas Fairbanks achieved a moving-picture reputation in his first screen appearance and he will have to work hard indeed to surpass the sterling ability he displayed as a screen comedian on that occasion; so while the present picture does not add to any of the laurels he gained in "The Lamb" it certainly does not detract from them. He may fittingly be styled "Douglas the Irrepressible" for he is in evidence all the time, and all the time that he is in evidence he is funny. To watch him is a continuous series of snickers, gurgles, chuckles and down right hearty laughter. He was aided and abetted in his funmaking propensities by a capable cast, no member of which stood out above the others, but remarkable for the consistency of their performances.

The story tells of a manufacturer of vegetarian products who is not only a firm believer in the goods he makes, but also eats them. His son is the one backslider in the family and not only refuses to take the business seriously, but also indulges in meat diet on the quiet. He meets and falls in love with Christine Cadwalader, the daughter of a railroad president and

poor construction that permits two of the principal characters to disappear from two or three reels and then being brought back into the action in a purely incidental manner. This could have been easily avoided by the use of cut backs and an occasional subtitle.

Maurice Costello in the dual role of a man and his double gave a good, consistent performance. He was most ably supported by Norma Talmadge and Anna Laughlin, although they were not called upon to do much more than support. We would like to call the director's attention to the fact that most elevators in hotels have a door which shuts to prevent patrons from falling down the shaft. The elevator in this picture was a very ludicrous example of carelessness. Otherwise the picture was extremely well produced, with some well thought out and well-built interiors, especially those showing the apartments of the King and Crown Prince in their castle.

The story tells of a Crown Prince who is prevented from being forced into an unwelcome marriage by a revolution in the kingdom, causing him to flee in company with the King to another country. Later he



FLORENCE REED AND FORREST WINANT IN "NEW YORK"—(PATHE). (FITZMAURICE PRODUCTION.)

a firm believer in a vegetarian diet. The son, on becoming engaged, demands half of the business from his father, who laughs at him scornfully, telling him that it is first necessary that he do something in the interest of the business, and suggesting that as a start he get his picture in the papers. The son starts out to accomplish this object. His plans are many and clever enough to achieve their object, but unkind Fate always steps in at the last moment and gums the game. After many amusing and ludicrous adventures, he is finally able to save the railroad president's train from being wrecked and is proclaimed a hero. The picture closes with the interested characters engaged in reading an account of his exploit in the papers, all of which carry a large picture.

"THE CROWN PRINCE'S DOUBLE"

A Five-Part Drama Written by Gilbert Paton and Featuring Maurice Costello and Norma Talmadge. Produced by the Vitaphone Company as a Blue Ribbon Feature under the Direction of Van Dyke Brook for Release on the V. L. S. E. Programme Feb. 7.

Prince Oscar of Ostran Maurice Costello
Harry Lawrence Howard Hall
King Gustave Howard Randolph
Baron Hagar Thomas Mills
Peter Hart Thom Brooke
Minister of State Daniel Leighton
Detective Brennan Norma Talmadge
Shirley Rives Anna Laughlin
Isabelle Hart Lella Blau
Mrs. Wilmerding

After a deluge of pictures based on the eternal triangle of domestic infidelity it is a relief to view one that contains nothing but straight love and romance, even though the plot construction is a little weak and the story neither unique nor original in conception of the manner of treatment. We believe that a good comedy has been spoiled in producing this picture as a serious drama, for there were a number of situations that had great fun-making possibilities. Handled with the proper delicate touch that high-class comedy demands, this could easily have been made one of the most amusing pictures that the Vitaphone Company has ever turned out.

As it is the picture is interesting and entertaining and thus fulfills the reason for its creation. It would have been greatly improved both from a technical and artistic standpoint had a different method of scenario construction been followed. It is

comes to America and there falls in love with and marries Isabelle Hart. The King on hearing the news is distracted and sends his chief of police, Baron Hagar, to get rid of the Prince's wife. In fleeing from Baron Hagar the Prince and his wife fortuitously discover Harry Lawrence, a clerk out of a job, who is as like the Prince as two peas in a pod. He is hired to take the Prince's place, and a number of complications follow caused by the mixup in identity. At the last moment, when events seem to be reaching a serious stage, the real Prince and his wife appear and all is straightened out by the Prince renouncing the throne and declaring his intention of becoming an American citizen.

"A NIGHT OUT"

A Five-Part Comedy by May Robson and C. T. Dazey. Produced by the Vitaphone Company Under the Direction of George D. Baker, for Release on the V. L. S. E. Programme Jan. 31.

Grammum May Robson
Mrs. Hadden Flora Finch
Mrs. Duncan Kate Price
Nitta Eva Taylor
Jeff Dorgan Hugh Mack
McMahon William Shea
Deacon Charles Brown
Waldo George Cooper
Bobby Bell Bruce
Grace Ethel Corcoran
Jack Jack Storey
Paul Arthur Cosine

By enhancing the natural traits and contrasting the characters this picture has been developed into one of the best comedies that we have seen, and, moreover, it is not the slapstick variety but true, refined comedy, based on the actions of a fractious grandmother, whose liveliness gets her and her grandsons into no end of trouble. Titles, situations and characters all combine to make this one of the most laughable and entertaining of the late releases. From the very beginning the eccentricities of the characters arouse our interest and rapid action and a logical plot, an unusual thing in comedies, sustains it throughout the entire five reels. It has been so long since we have seen a truly original comedy that we cannot but help commending the authors, and also the director for the efficient manner in which he has developed the story.

The greatest admiration must be expressed for the particularly fine characterizations offered by the cast, which is headed by May Robson, who is especially effective

as the Grammum. The part is well suited to her, and neither the spontaneous vivacity nor the idiosyncrasies of the elderly woman expecting to find joy and pleasure in life are lacking, neither is the role the least bit overdone. Flora Finch, as the elderly widowed daughter, is as natural as life, so realistic is her acting. Jack and Paul, the two devilish grandsons are most ably portrayed by Arthur Cosine and Jack Storey, and George Cooper gives a most unique interpretation to the part of the goody boy, Waldo.

The settings throughout are quite elaborate, especially the cabaret and dancing scenes, and the photography is well up to the average.

The plot is unique and highly amusing situations develop with great rapidity from the moment we see the daughter, Mrs. Hadden, trying to boss her wealthy mother. The two Hadden boys are treated like children, but Grammum always helps them in their escapades, even to the extent of sleep-walking to a plot to have them married to the pretty daughters of a neighbor, Mrs. Duncan, but the unwanted intervention of Jonas Deacon and his son almost set her plans awry. He is the cause of a raid on a famous cabaret which she and her grandsons are visiting on a lark, and their names are printed in cold type in the account of the raid. However, she manages to prove the son a thief and the Deacon a grafter, and everything ends as she had planned except that she is also among the nearly-weds, as she has accepted the inn keeper.

The story loses most of its humor when told in such a brief manner, and we would advise every one to see the picture if possible.

"VULTURES OF SOCIETY"

A Five-Part Modern Drama Featuring Lillian Drew. Produced by Essanay Under the Direction of E. H. Calvert, for Release on the V. L. S. E. Programme Feb. 14.

Raymond Raphael E. H. Calvert
Teddy Binns Lillian Drew
Mrs. Abraham Cleverman Florence Christie
Abraham Cleverman Ernest Maupain
Eloise Cleverman Marguerite Clayton
Baird Arthur W. Bates
Tommy Todd William V. Burns
Goldwaite Charles Stine
Prince Aggregio Hugh E. Thompson
James Grippie Edward Arnold
Tom Tiger Jack Meredith
Gopher George Charles Racey
Diamond Kate May Howard
Mrs. Upperwon Virginia Hammond

This picture is fittingly named, for it is a startling portrayal of all the vultures that prey upon society, using the word in its broad sense. Under the able direction of E. H. Calvert, who also acts the leading role, it has been given a most elaborate production, with some wonderfully beautiful settings. We cannot commend too highly the artistic judgment that has been shown in the staging of this picture and the care that has been taken to make it complete in every detail.

Lillian Drew in the leading role did some very able acting in several different characters. She was at her best, however, as the beautiful plaything of a merchant prince to whom she has sold her beauty in order that she may enjoy without effort the beautiful things of life. E. H. Calvert, in the role of the society thief, did some admirable work, as did Marguerite Clayton as Eloise Cleverman, a young society girl; Ernest Maupain as the merchant prince, and Hugh E. Thompson as Prince Aggregio. The balance of the cast handled minor parts in a thoroughly competent manner. The photography was clear, distinct and artistic throughout.

The story is a portrayal of conditions, Teddy Binns, a young girl thrown on her own resources, finds work as a stenographer. She falls in love with Raymond Raphael, who, unknown to her, is a clever thief. He suddenly deserts her, and Teddy, disgusted with life, falls for the seeming joys of the primrose path when tempted by Abraham Cleverman, a wealthy merchant. Several years later Mrs. Cleverman gives an elaborate ball to mark the debut of her daughter Eloise, who has already succumbed to the bright life of the cafes, and is in the toils of one of the more attractive denizens of the underworld. Teddy forces Cleverman to obtain an invitation to this ball for her, taking the name of Theodora de Menza, a Brazilian heiress. There she meets her old love, Raphael, posing as the Prince of Aggregio, and catches him in the act of stealing a pearl necklace from one of the guests. Later she gets Raphael to confess, with a detective concealed behind the door, and it is learned that the real Prince Aggregio is confined in the resort of Diamond Kate. Teddy visits the resort and is the means of liberating Eloise, who has been incaged there by her underworld lover. Teddy gives a masked ball and in a dramatic manner discloses the real identity of Raphael, and he is carried off to durance vile by the detectives. Previously she has forced Cleverman to give her a large sum of money and an estate in Brazil, and when the real prince discovers that she is the one responsible for his liberation he proposes and is accepted. The picture closes with the two lovers on the deck of a steamship hurrying off to ancestral estates.

TEFFT JOHNSON

Producer of High-Class Productions

THE WRITING ON THE WALL

Vitagraph V. L. S. E. Release Feb. 14

READ WHAT THE CRITICS SAY:

DRAMATIC MIRROR—The story is most effectively pictured, thanks to the able perfection of Tefft Johnson who has incorporated the proper atmosphere into every situation.

TELEGRAPH—The whole production is a realization of values consistently well produced.

MOVING PICTURE WORLD—Has been handled with skill by Tefft Johnson.

LAST RELEASE: "THE TURN IN THE ROAD"—V. L. S. E.

CHARLES ABRAMS, Business Representative

MOVING PICTURE NEWS—The atmosphere of suspense is created chiefly by the skilful management of Parallel Action.

NEW YORK PRESS—A strong and absorbing feature that is especially well produced.

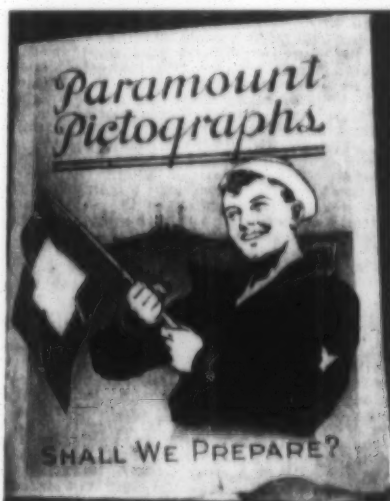
SATURDAY EVENING MAIL—The fire scenes, which in the hands of a less skilful director might have detracted attention from the underlying story, are presented with the realism that gives the desired effect.

Also Producer of "The Sunny Jim" Comedies

Candler Building, 220 W. 42nd Street

FILM MAGAZINE ON THE SCREEN

Paramount Pictographs Portray Timely Topics Treated Pictorially by Experts



The premiere showing of Paramount pictographs at Wurlitzer Hall last week revealed a new application of the topical idea to motion pictures, which might aptly be termed a "screened magazine" in contradistinction to the popular film news pictures. Considering the difference between *Munsie's Magazine* and a *Munsie* newspaper, for instance, and eliminating the fiction from both, one acquires a fair idea of the scope of the Pictographs, and how they differ from the current screenings of news events. Transmitting timely ideas of experts in various fields of current interest by means of motion pictures is the Paramount plan, and whereas "a drop of ink may make a million think," it is believed that "the flying films may really inform the millions" when illuminated with vital thought.

Some of the best known men in the country have been asked to contribute, and in the first four numbers ready for release are articles by Theodore Roosevelt, Frederick Palmer, Hugo Muensterberg, and Elmer and Lawrence Sperry, who applied the principle of the gyroscope to the aerolane. The plan of the magazine is to have each contributor write his article in condensed form. All superfluous words will then be eliminated, and in their place will be substituted pictures which tell the writer's story.

That there is no topic of greater public interest than Preparedness is generally granted. The leading articles of the first issue of Paramount Pictographs, therefore, are on this subject. They are by Frederick

Palmer and Henry Reuterdahl. Theodore Roosevelt will deliver his message in the second number on Feb. 13.

On the cover page appears this motto: "To picturize the thoughts foremost in the minds of the public." On the inside cover is seen this slogan: "Millions for defense, but not one cent for tribute." The American flag appears in the foreground. Suddenly it comes to life and waves in the breeze. A huge turret gun fires its charge of destruction at the imaginary foe, and the editors are introduced.

Frederick Palmer, of whom Theodore Roosevelt said, "He has seen more war than any other living American writer," brings to the question of preparedness his training as a military expert and facts which he has secured through co-operation with the United States army. His first reason for preparedness is, "To defend my home and ideals"; his second, "To defend my neighbor's home"; and the third, "To keep my body sound." Following the statement of his beliefs on the screen in words, their picturization is shown.

Henry Reuterdahl, speaking through his vast knowledge of naval matters, says: "Supremacy afloat means peace ashore. With a powerful navy commanding the seas, invasion becomes impossible. A strong navy insures peace, liberty and prosperity; a weak one spells defeat and the useless waste of money." In the next numbers of the Paramount Pictographs these authorities will discuss the various problems of interest to every American.

"But what is its policy?" is the natural query. No one is better qualified to say than W. W. Hodgkinson, president of the Paramount Pictures Corporation. His words are that "there is a definite policy in back of this great proposition and it is not our endeavor to make a sensational appeal that would embarrass any representative person who submits articles for publication in this magazine. It will be conducted on high ideals and along defused lines that will make it a greater force, if possible, than any printed publication ever issued. Thus it will be a truly national forum of the people, open to any man who has an idea to impress upon the public mind. Never to be a partisan organ. Always to be an educator and moulder of opinions in the true sense of the word."

"Where news pictures have been records of events, Pictographs are records of thought. A news picture may increase knowledge, a Pictograph increases wisdom. The success of the Pictograph is dependent upon its intelligent handling, both upon the part of the producers, its contributors and exhibitors."

It has been wisely decided to release but a single reel of this feature each week, a thousand feet a week. This gives ample opportunity to the producer to set himself a high standard and work this out to a successful conclusion. There is time for quality rather than quantity, in itself a great improvement in "topicals."

TO TOUR WITH BEERBOHM TREE

From Los Angeles comes the news that Constance Collier, who recently entered the motion picture field under the direction of Oliver Morosco, will once more appear on the stage as leading lady to Sir Herbert Beerbohm Tree, the celebrated English actor. Soon after Sir Herbert arrived in Los Angeles he visited Miss Collier at the Morosco film studios to renew old acquaintance. As Tree's leading lady in England Miss Collier shared many triumphs with the noted actor, and at a dinner given in his honor by her it became known that a tentative agreement had been reached whereby the actress will again appear on the stage with her former associate. It is stated that they will tour the country in a Shakespearean revival.

FOUND HER LONG LOST FATHER

Manager C. E. Holah, of the Pathe Cincinnati office, was the means of giving Miss Marjorie Maude her first chance in many months to see her father Cyril Maude. Mr. Holah learned that the young actress was coming to Cincinnati with the "Paganini" company and straightway invited her to visit his showroom and see her father in the Gold Rooster play, "The Greater Will." He also invited George Arliss, star of the same company; Paul Gordon, Miss Maude's fiancé; Charles Wiegand, Cincinnati's leading exhibitor, and many others. All accepted and the showing was most successful. Miss Maude was a most interested observer. Mr. Holah expects Mr. Maude himself to be his guest within a few weeks, when "Grumpy" will play in his city.

SIS HOPKINS

Comedies

Will Start Their Whirlwind Screen Career With



A Flock of Skeletons

Get busy now—after the first release you won't have to take our word for it, you'll know that the Sis Hopkins Comedies are going to be the comedy sensation of 1916. Quick action now will get you in at the start on the year's biggest money-maker. Remember—a nationally known character, in real, rollicking, single-reel comedies, and offered to you once-a-week.

A Surprise for You and Your Patrons! Something Brand New in Comedy at Last!

KALEM COMPANY

235 West 23rd St.

New York City

"ALICE WHERE ART THOU?"

Entire Town Quit the Job to See Miss Brady Make Pictures

The Frohman Amusement Company, doing "Then I'll Come Back to You," with Alice Brady and Jack Sherrill playing the two star parts, is the first moving picture company to reach the scenic country of Black Mountain, and their advent into the town brought the natives to the windows and made the men stop work.

Alice Brady and Jack Sherrill went to the post office. A man was heard to whisper to the postmaster, who is also the doctor:

"Be them people furriners?"

"No, they are from up North; they don't talk like us folks."

"Well, by gosh, I thought they were Italians."

The first day's work was located near the top of the mountain, and when the camp fire was built for luncheon it was discovered that several young men had followed. One of the horsemen asked these boys what they were doing there, and one of them said:

"We tuk a half day off to see that gal. She's the best looker we've had around here in a long time."

MADE MARY MAGDALENE GASP

Marie Mayer, who took the role of Mary Magdalene in the Passion Play at Oberammergau in 1910, was a recent visitor at the American Film Company (Mutual) studios at Santa Barbara. Miss Mayer is a resident of Boston, Mass., and is making a lecture tour of the West, speaking on the subject of "The Passion Play of Oberammergau." It was the first time Miss Mayer had visited a motion picture studio, and she exhibited great interest in the thousand and one details in the production of the screen plays. The magnificence of interior sets especially attracted her, and the huge new glass studio which now is practically completed, fairly made Miss Mayer gasp.

FILM BILL OF FARE

"Bred in Old Kentucky," will be the name of the K. & R. Film Company's next feature photoplay which will be released soon; but whether corn or "nut" bread is not stated. By the way, Budd Ross has just finished a gastronomic comedy entitled, "Ham and Eggs," while Art Acord appears in a Buck Parvin tragedy, "Water Stuff." Accordingly it appears that the film bill of fare, although limited, is not lacking.

Triangle Releases of February 6th

For real forceful pictures—photo plays that impress the public to the extent of producing the highest praise, the TRIANGLE PLAYS this week are supreme.

Orrin Johnson, the popular actor who already has so many successes to his credit, will star in "D'Artagnan"—a thrilling and exciting filmization of that well-known story, "The Three Musketeers." For real adventure, quick action and tense moments there are few pictures that will equal this one. Exhibitors and public alike will appreciate and applaud.

"Acquitted" is the title of the play in which Wilfred Lucas has the principal role. The terrors of the terrible third degree which is imposed upon suspected criminals is one of the many absorbing scenes that make you hold your breath. Your warm sympathy is aroused for the kindly old man in his troubles and you boil with anger at the injustice of his plight.

For the Keystones, the two this week are great. "His Hereafter" and "Fido's Fate." Both keep the audience doubled up with laughter and furnish more than their share of merriment. Real laughs—Big laughs predominate throughout.

TRIANGLE FILM CORPORATION
1459 Broadway, New York

WILLIAM CHRISTY CABANNE

Producer of

FINE ART FILMS

RELEASES

"The Sisters" "The Great Leap" "The Three Brothers"
"The Lost House" "Enoch Arden," from Tennyson's Classic
"The Absentee," featuring Robert Edeson
"The Failure" featuring John Emerson

TRIANGLE FEATURES

"The Lamb," starring Douglas Fairbanks "Daphne," starring Lillian Gish
"The Martyrs of the Alamo," all star cast
"Double Trouble," starring Douglas Fairbanks

GRIFFITH STUDIO - - HOLLYWOOD, CALIF.

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PRODUCER OF

"THE WARNING" with HENRY KOLKER "THE RANSOM" with JULIA DEAN
"THREE PAIRS OF SHOES" with MARY BOLAND
In Preparation—"THE REAPERS" with JOHN MASON
TRIUMPH FEATURES EQUITABLE CORP.

EDWARD JOSE ADELE LANE

Independent Producer

Pathe Release

Address DRAMATIC MIRROR

REVIEWS OF FEATURE FILMS

"THE STRANGE CASE OF MARY PAGE"

Third and Fourth Episodes in this Fifteen-Part Serial Adapted from the story of Frederick Lewis by H. S. Sheldon and featuring Edna Mayo and Henry B. Walthall. Produced by Essanay under the direction of J. Charles Hayden, for Release on the General Film Company Programme.

Under the sub-title of "The Web" these two episodes do much toward lightening the intense mystery which surrounded the first two installments. Just the faintest trace of a clue to the mysterious murder is given in the detailed scenes showing incidents in Mary's life long before the time of the murder.

Pollock's interest in Mary's life came long before she entered on a theatrical career, and most of the two episodes are taken up in a depiction of these incidents, described by various witnesses at the trial.

Mary's father is shown as a man going off on frequent sprees and becoming a demon under the influence of liquor. On one of these occasions before Mary was born he gripped her mother on the shoulder in a brutal manner, with the result that Mary was a birthmark of four finger prints on her left shoulder. Her father has forged Pollock's name to a check, and Pollock presents Mary with the alternative of becoming engaged to him or sending her father to prison. She discards her own lover and announces her engagement to Pollock. Her own lover, the young attorney tries to drown his sorrow in drink and Mary, in order to save him, agrees to an elopement which is prevented in the last moment by Pollock. In an intensely dramatic scene it is shown that if Mary is gripped on the left shoulder where the birth marks are she immediately loses her mind. The episodes close with a conspiracy between Pollock and Mary's father in which they plan to get the young lawyer out of the way and then force Mary to marry Pollock. In the meantime evidence has been brought out at the trial showing that Mary has threatened to kill Pollock.

The two episodes teem with suspense and create in the audience a keen desire for that which is to follow. The acting throughout was of a highly competent nature, especially that of Edna Mayo in the leading role of Mary Page. Henry Walthall gave his usual finished and polished performance and enacted a multiplicity of roles in a thoroughly competent manner. The supporting cast was strong and able, and the photography was distinct and clear. Taken all in all this promises to be one of the most interesting serials that the screen has witnessed.

"D'ARTAGNAN"

A Five-Part Adaptation of One of the Incidents in Dumas's "The Three Musketeers." Featuring Orrin Johnson. Produced by the Kay Bee Under the Direction of Charles Swickard, for Release on the Triangle Programme Jan. 26.

D'Artagnan Orrin Johnson
Anne of Austria Dorothy Dalton
Miladi Louise Glaum
Duke of Buckingham Harry Clark
Cardinal Richelieu Walt Whitman
Count de Rochefort Arthur Maude
King Louis XIII. George Fisher
Madame Bonacieux Rhea Mitchell

The producers of this picture have shown great judgment in only picturing one of the main incidents in Dumas's story rather than attempting to deal with the whole book. The incident chosen is quite the most exciting in the book, and it is needless to say that the picture is replete with action and excitement from start to finish. D'Artag-

nan, the lovable bravo of the King's Musketeers, with his three inseparable companions, Athos, Porthos, and Aramis, are shown in all their might and main in the service of their Queen to frustrate the machinations of the Cardinal.

The interior settings have been particularly well designed and well built, and were replete with the atmosphere of the period. It is unfortunate that the same cannot be said of the exteriors, but California bungalows cannot be made to take the place of French roadside inns with any degree of realistic similarity.

The picture was exceedingly well acted, Orrin Johnson in the leading role of D'Artagnan being most effective. He gave a mighty fine portrayal of the care-free, adventurous soldier of fortune, whose sword always hung loose in its scabbard. Dorothy Dalton pleased as Anne of Austria, lending a petulant dignity to the part that was quite characteristic of Dumas's original heroine. Walt Whitman as the Cardinal not only looked the part, but in the little opportunity he was given pleased with his characterization. Rhea Mitchell was charmingly delightful in the minor part of Madame Bonacieux, and added greatly to the effect of the scene in which she appeared. We predict a brilliant future for this young lady and believe that it will not be long before she has ascended to the ranks of "stars." The balance of the cast handled minor parts well. The photography throughout was most excellent.

The excerpts from the original story show D'Artagnan leaving home to make his fortune as a soldier of fortune in Paris. His encounter with the Count de Rochefort at the wayside inn is shown, and then his introduction to the King's Musketeers and his duel with Athos, Porthos, and Aramis. Before this encounter has properly started they are set upon by the cardinal's guards, and the four combine forces against the common enemy. Later D'Artagnan rescues Madame Bonacieux from arrest by the Cardinal, and so when Anne of Austria, the Queen, needs a trusty messenger to go to England to recover her diamond studs from the Duke of Buckingham, D'Artagnan is given the mission on the recommendation of Madame. His adventures along the road are shown and the successful termination of his delicate mission. There is much good fighting on the film, and the mob effects are especially strong.

"THE THIRD DEGREE"

An Episode in Two Parts of the Red Circle Series. Released Jan. 29 by Pathe.

This episode furnishes Ruth Roland some excellent opportunities for showing her marked ability, and it further complicates the plot by introducing into greater prominence some of the minor characters and also bringing in others. The story is being woven along the natural lines, and there is not a trace of artificiality in this episode. Alma La Salle, a society woman, is arrested by Lamar on suspicion of being implicated in the theft of many jewels. His suspicions are confirmed when, at the police station, the officers find jewels hidden in the heel of an old shoe which she carries.

The settings and photography are up to the high standard established in previous episodes of this series.

RALPH KELLARD is to be starred in "The Precious Packet," a coming Gold Rooster photoplay, directed by Donald Mackenzie, soon to be released by Pathe.



HENRY B. WALTHALL AND EDNA MAYO IN "THE STRANGE CASE OF MARY PAGE."—THIRD EPISODE.—(ESSANAY).

REVIEWS OF FEATURE FILMS



IDA SCHNALL AS "UNDINE"
(Bluebird Photoplays).

"UNDINE"

A Five-Part Drama Based on Pierre De La Motte Fouque's Fairy Tale. Produced by Henry Otto from the Scenario by Walter Woods as a Blue Bird Photo Play. Released.

Undine	Ida Schnall
Huldbrand	Douglas Gerrard
Lady Bertheida	Edna Mason
The Duke	Carl Stellan
The Duchess	Caroline Fowler
The Fisherman	O. C. Jackson
Fisherman's Wife	Josephine Rice
Kuhleborn	Eliah Zerr
Waldo	Jack Nelson

Without a doubt this is one of the most artistic and picturesque productions that we have witnessed in some time, but we cannot say that the first and second reels will appeal to everybody in the same light that they do to us. The continuation of such scenes is bound to counteract to a great extent the fantastic theme upon which the picture is based. However, the latter part of the picture contains some amount of plot and is really masterful in its type.

The settings are the most beautiful and picturesque that we have seen in some time, and in justness to the camera man, the photography is well-nigh perfect. It is seldom that more effective scenes than these of the rocky grottoes and caves in the Catalina Islands have been used. The entire picture is of marine atmosphere, and there is certainly some excellent swimming and diving to be seen in it. The cast has been seemingly selected with this point in view and most justifiable results have been obtained.

The story is purely and simply a fairy tale, and as such it is told with little plot or ramification. It has to do with the realm of Undine, queen of the underseas. Her nymphs steal the child, Bertheida, daughter of a fisherman and his devoted wife. In return, Undine, whose mother has committed mortal sin, is given unto the care of the fisher couple in order to atone for it. It is her mission to marry a mortal, and accordingly, she falls in love with the young huntsman, Huldbrand, who had been sent on a mission by Bertheida, who has been adopted by the duke and duchess. He fails in his mission by marrying Undine, who at the moment of their happiness is called back to her watery habitat by the queen, as her mission is fulfilled.

"MAN AND HIS SOUL"

A Five-Part Modern Drama Featuring Francis X. Bushman and Beverly Bayne. Produced by Quality Pictures Corporation Under the Direction of John W. Noble, for Release on the Metro Programme Jan. 31.

John Conscience	Francis X. Bushman
John Power	Beverly Bayne
Mary Knowles	Edward Brennan
Her Father	Charles H. Prince
Stephen Might	John Davidson
His Son	Helen Dunbar
John's Mother	

"Man and His Soul" is based on a big moral theme and makes a strong human appeal; so although the subject and its manner of treatment may be considered trite by the elect, still for the great mass for whom it is written it will drive home with sledge-hammer blows the lesson which it set out to teach. Though the picture preaches a sermon, it does so in such an interesting and entertaining manner that for the time being the text is forgotten in the absorbing interest of the story, the unfolding of character, and the development of the plot.

The picture has been exceedingly well presented in every detail. John W. Noble has done a thoroughly competent and capable piece of direction, and at no time is one offended by any glaring defect of action or setting that is against the dictates of realism and good picture production. Francis X. Bushman, in the leading role, entered heart and soul into the exposition of the

character which he was called upon to portray. He was called upon to do more in the way of acting in this picture than in any which we have seen him recently, and he did it in a much more convincing manner. Beverly Bayne in the supporting role did the little she was called upon to do in the usual finished and polished manner that characterizes her work. The balance of the cast handled minor parts well. The photography was good.

Based on a strong theme, the story was well worked out as to detail. It starts with an allegory showing the birth of conscience, and one of two incidents of the past it has played in big events in history. It then shows the working of conscience in an individual, named John Conscience. As a young man he loses position after position because he allows conscience to interfere with the crushing juggernaut of business. Finally he is the means of saving a young girl, Mary Knowles, from committing suicide. Later he obtains a position with Stephen Might, a millionaire, and also manages to get a position for the girl. He and Mary fall in love, but Stephen Might, Jr., also falls in love with her. The latter conspires with Mary's father, a minister, to aid him in his suit and the latter, blinded by the glimmer of great wealth, forces Mary to consent. John appears at the psychological moment and finds Mary in the arms of the young millionaire. His ideals destroyed he goes West and thrusting conscience out of his body, sets out on a ruthless pursuit of wealth in order that he may smash Stephen Might. Several years later this is about to be accomplished. Stephen Might, Jr., appears begging for mercy and John then learns for the first time that Mary did not marry him, but ran away the same night that he disappeared. John sees that his flight has been needless. Conscience again enters his body and shows him the futility of the power which he has acquired when compared with the greater power which she wields. John changes entirely and resolves to improve the conditions of his working people and the factories in which they labor. At this moment he receives word that one of his factories is on fire. He hastens to the scene and there finds and rescues Mary, who has been unknowingly working for him as a stenographer. Their interrupted romance is resumed and a pledge taken that Conscience shall ever after govern his actions.

"THOU SHALT NOT COVET"

A Five-Part Original Drama. Written by James Oliver Curwood and Featuring Tyrone Power and Kathlyn Williams. Produced by Selig under the Direction of Colin Campbell for Release on the V. L. S. E. Programme Feb. 7.

I or the Hero	Tyrone Power
My Neighbor's Wife	Kathlyn Williams
My Neighbor	Guy Oliver
My Wife	Eugene Besserer

"Thou Shalt Not Covet" is a mighty interesting picture based on a strong story of an unusual nature and exceedingly well worked out both from a dramatic and artistic sense. It is the first picture that we have seen that has been told in story form and in the first person and the innovation formed an interesting novelty. Too much praise cannot be given Colin Campbell for the extremely efficient manner in which the production has been staged and directed. The scenes showing an ocean liner wrecked in mid-ocean were realistic in the extreme. The panic aboard the unfortunate liner was convincingly shown, and the gradual sinking of the ship well worked out. Even such little details as the air bubbles rising to the surface after the captain went down as the bridge disappeared beneath the waves were not forgotten. It was efficient direction from start to finish. Another commendable feature was the fact that efficiency was not allowed to fetter artistry for every opportunity for picturesque locations and well devised and well built interiors was seized with avidity.

Tyrone Power in the leading role lent dignity to a part that could have been considerably livened up by the incorporation of a little more strenuousness of action. Kathlyn Williams made a most likable heroine and handled the scenes in which she was supposed to have lost her memory with great effect. Guy Oliver, as the husband, was pleasing, and Eugene Besserer in the minor part of the hero's wife gave a good characterization.

The story tells of a wealthy dilettante scientist, unhappily married, who falls in love and covets the beautiful young wife of his neighbor. Being a high minded gentleman he fights this temptation, and when his neighbor goes away to Africa the scientist determines to travel also in order to keep out of trouble. He meets his neighbor's wife, however, in Cairo and finds that she is on the way to join her husband in Mombassa. He has also taken passage on the same ship. In mid-ocean the ship runs into a derelict and sinks. The hero rescues his neighbor's wife and they land on the coast of Africa. During the excitement the girl has suffered a blow on the head, causing amnesia. She mistakes the hero for her husband and her whole action towards him is that of marital affection. He has the greatest difficulty in withstanding temptation, and at last determines to commit suicide. At this moment the husband, who has received word that his wife is missing and advising him to search the coast, appears. Shortly afterward they are rescued and the picture closes with the hero disappearing into the wilds of the interior, after leaving a message for his neighbor and his wife written on the sands.

Selig

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SPRINGFIELD, ILL. (Special).—Christ Church here is offering something new in the way of motion pictures, three performances a week to the children at a 5-cent admission. Nothing but pictures suitable for children will be shown. This is new work for a church to take up in this vicinity and will be watched with interest by many people connected with the picture business.

E. L. TOMPKINS.

MARION IS FORTUNATE

MARION, O. (Special).—The management of the Marion Photoplay Theater has just added the Triangle feature pictures to the already splendid programmes offered. The Marion's popularity with movie fans continues to grow, and although the seating capacity of the theater is 700, Manager

Richard Ridgely

DIRECTOR—EDISON CO.

Current Release—THE DESTROYING ANGEL

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For one reel slapstick comedies, must be original. 2003 TIMES BUILDING

Harry Foster plans to increase it by adding a balcony. The work will probably be started within a short time. Marion is fortunate in having, in addition to the Triangle features at the Marion, Paramount pictures at the Columbia, another popular movie theater.

FLOYD C. MERRIMAN.

LUBIN

Will offer the following during the
week of FEB. 14TH

Feb. 14TH

"A SONG FROM THE HEART"

(ONE ACT DRAMA)

Feb. 17TH

"THE UPLIFT"

(3 ACT DRAMA)

Feb. 19TH

BILLIE
REEVES
COMEDY
(ONE ACT)



"A
TEMPORARY
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We Were on the Stage

(DAN)

CRIMMINS and GORE

With GEO. KLEINE

IN THE PICTURE STUDIOS

TULLY MARSHALL will co-star with Norma Talmadge in a new Fine Arts play, which is being prepared for immediate production at the Fine Arts studio. The supporting cast will include W. E. Lawrence, William Hinkley, Margie Wilson, Eugene Palette, and George Pearce. The temporary title of the new Talmadge-Marshall vehicle is "The Deserted House," an original story by Roy Somerville, and will be directed by C. M. and S. A. Franklin, co-producers of "Let Katy Do It" and "Martha's Vindication."

DIRECTOR EDWARD DILLON, when he completes his second De Wolf Hopper-Triangle comedy, will immediately start work on "The Philanthropist," an original comedy by Chester Withey, who prepared the adaptation of Cervantes' "Don Quixote" and the scenario for "Sunshine Dad." With De Wolf Hopper in his new Triangle play will appear Fay Tincher, Chester Withey, Marguerite Marsh, Max Davidson, Jack Leonard, and Director Dillon, who will play one of the principal parts.

JOSEPHINE CROWELL gives an excellent characterization of the keeper of the farm in "Martha's Vindication," in which are featured Norma Talmadge, Tully Marshall, Seena Owen, and Ralph Lewis. In the early part of the play Miss Crowell is the victim of John Barleycorn, and in these scenes her work is consistently comical. Tully Marshall plays her husband, and as usual is very forceful in his work.

MAXFIELD MORIE, the comedian, at present engaged by George Kleine, has donated to the British-American War Relief a large original drawing for display in the lobby of the Century Theater as a striking advance announcement of the benefit of the relief. Mr. Morie is one of three to be asked to donate a poster, the other two being James Montgomery Flagg and Charles Dana Gibson.

EARL O. SHENCK, who has become well known as a leading man for the Pathe Company, has joined the Gaumont Company at Jacksonville, Fla. He will play opposite Miss Iva Shepard in the first Gaumont Mutual Masterpicture in which he will appear. This is a story with an East Indian setting which is now being filmed under the direction of Director Edwin Middleton.

BRYANT WASHBURN's five-months-old son, Bryant Washburn IV, made his initial appearance in motion pictures last week in Essanay's three-act drama called "Destiny." He is entering the theatrical profession at a much earlier age than did his father, and from all appearances he has already found his calling. In the play he is supposed to be Bryant Washburn III in his infancy, and the resemblance can readily be noted.

PAULINE FREDERICK, her director, Robert Vignola, and a company of Famous Players are now in Jacksonville, Fla., where they will film an adaptation of Mary Johnston's celebrated novel and play, "Audrey," for the Paramount Programme. Miss Frederick has been a frequent visitor to the Florida city, her last sojourn there being occasioned by the filming of "Bella Donna."

MARGARET TURNBULL, of the photodramatic staff of the Jesse L. Lasky Feature Play Company, was in New York last week, her first visit East from the studios at Hollywood, Cal., in more than a year. In addition to the dozen photoplays which Miss Turnbull has written during the year, including several original, she has found time also to write a novel entitled "Handle with Care," which has just been published by Harner and Bros.

DANIEL CARSON GOODMAN, author of more feature photoplays than any scenario writer in America, is at French Lick Springs, Indiana, resting and incidentally planning a new series of features dealing with domestic problems for the Lubin company, with which he is under contract.

EMMETT CORRIGAN has returned from the South Seas to Times Square, terminating a contract with the Equitable which called for swimming in the Caribbean Sea. Mr. Corrigan frankly admits that he prefers the sharks of Broadway to the salt water variety.

J. ALBERT HALL, who played in "The Eagle's Mate" and "Mistress Nell" in support of Mary Pickford has been re-engaged by the Famous Players to appear with Miss Pickford in her forthcoming production.

MISS IVA SHEPARD has finished her latest picture with the Gaumont Jacksonville com-



C. M. ACKERMAN,
Palace Players Film.

C. M. Ackerman, director-general Palace Players' Film Corporation, has been featured as Ackie in Palace Players farce comedies. His co-star is Miss Suzanne Westford, sister of Lillian Russell, and Edward Warren is the director. Among the latest Palace Players' productions, all one-reel comedies, are: "Oh, You Maggie"; "The Double and the Devil"; "Mrs. Dustin-Stax's Transformation"; "Jealous Jane's Janitor"; and "Tramp and Rubberking."

Productions are made in the company's own studio, known as the Victor, which is rented during the day to moving picture companies, while the Palace Players' company work there at night. Before Mr. Ackerman became connected with the Palace Players he appeared in features with the Biograph for eight months, playing characters. For seven years previous he was director and manager of the Grand Opera House Stock company in Davenport, Ia. He is also the author of numerous successful scenarios, and is at present working on a master production of eight reels.

In Europe, where he is also very well known, he played successfully in the Royal Theater in Munich. Mr. Ackerman is of French and German descent, has served in the army, and is an excellent horseman.

pany, entitled "The Drifter." This is a five-reel production which has just been completed by Director Richard Garrick and will be released on the Mutual programme. The Gaumont players made a special trip from Jacksonville to New Orleans to get some racing scenes during the regular racing season.

LITTLE MARY MILES MINTER fell headlong into a barrel of flour, used in a kitchen set for "Dimples," a forthcoming Metro wonder play, and transformed herself into a "chicken patty."

EDWIN AUGUST's new picture is an adaptation of that famous play "The Social Highwayman," in which Joseph and E. M. Holland appeared. Mr. August will be supported by Miss Ormi Hawley, who has been a popular leading player with the Lubin Company. The remainder of the cast is of exceptional strength and includes those two established film favorites, John Sainpolis and Macy Harlem. The company numbers more than thirty people and traveled South in two special cars, with two baggage cars containing personal and scenic effects.

DIRECTOR BARRY O'NEILL and a large company headed by Holbrook Blinn have also gone to Jacksonville. While in the South Mr. O'Neill will finish the Holbrook Blinn feature, "The Unpardonable Sin," the interiors of which were completed at the Peerless Studio last week. As soon as work on this picture is over Director O'Neill and the Blinn company will start on the exteriors of a big feature temporarily called "The New South."

HAZEL DAWN is doing another one of her "Nellie-the-beautiful-cloak-model" poses for a set of magazine pictures, but this time riding habits predominate. The Famous Players-Paramount star seems doomed to spend the rest of her life before a camera. No sooner does she finish a production than she is hailed to somebody's studio to be photographed in every conceivable costume.

BILLIE SHERWOOD, who has just returned from a holiday in New Orleans, has been engaged by Director James Kirkwood of Famous Players.

ARTHUR DONALDSON is at present in the midst of a five-reel production being made at the Erigraph studio, New York, for Roland West. The production is not named as yet, but it is to be a story of Italian life. Mr. Donaldson plays the heavy lead in the character of a villainous Italian count, and is also assisting in the direction in an advisory way.

REVIEWS OF GENERAL FILMS

Shooting at Random (One-Reel Comedy. Released Jan. 29 by Pathé).—Heinie and Louie are both seen at their best in this one of the most highly amusing of recent Pathe comedies. As in all of the Starlight pictures, these two familiar comedians are featured. The action is exceedingly fast, and there is plenty of good comedy which borders on the slapstick type. Heinie and Louie steal a gun from a local pawn shop, and follow the trail of Nimrod. Mrs. Flyhigh, a society leader, is taking a walk, and is held up by a footpad. The gun which Heinie is cleaning accidentally explodes, and scares off the would-be assassin. He is then recognized as a hero, and treated accordingly by the woman. Louie, who has been forgotten, tells Mr. Flyhigh that his wife is entertaining a strange man. He immediately gets his gun, and Louie purchases a gun, and they break up the once happy home.

Ham Takes a Chance (Kalem Comedy. Released Feb. 15).—Ham, Lloyd V. Hamilton, signals his return to the screen by giving us a single-reel picture, replete with rapid-fire situations—a comedy of the finest sort. Mr. Hamilton, who has been laid up for some months, makes his return a most auspicious one, for the public will certainly appreciate this excellent one-reel comedy. He has lost none of his old-time power to amuse, and his role offers numerous opportunities for display of his talent. He becomes the assistant of the Professor Nonpareil, the knife-throwing king, and when the latter becomes ill, Ham readily takes his place, although he has some doubts as to his own efficiency. Bud, his pal, however, makes an excellent target for the fray. Fortunately the knives strike right, and Bud escapes with his life. The picture revolves to a certain extent around Mlle. Dainte, an actress, for whose love both Ham and Bud bid. There is not a slow moment throughout the entire reel, and it will keep an audience in stitches. Bud Duncan and Ethel Teare also very effective in their parts. The direction is efficient, and the photography, on the whole, is good.

A Molar Mix-Up (Kalem, One-Reel Comedy. Released Feb. 16).—This is one of the best of the recent Kalem comedies. There is not a great amount of plot to it, but the situations are excruciatingly funny. Ethel Teare and Gus Leonard ably assist the well-known Bud, who becomes a dentist's assistant. The doctor leaves his office for a moment, and Bud undertakes to assume the professional duties much to the distraction of a man who has had his teeth injured in order to be able to continue the flirtations with the dentist's wife. The jealous wife of the patient intervenes, and is making love to the dentist himself when Bud mixes up the electric wire, charging every bit of metal in the house. Everybody who is touching any metallic substance immediately dances a jig to the tune of the current. Bud, with a pair of rubber gloves, looks complacently on.

The Guiding Hand (One-Reel Comedy by Howard J. Young. Produced by Kalem, under the direction of Robert Ellis. Released Feb. 18).—A striking picture, and a strong, though not unusual theme, serves to make this a particularly effective picture. The plot, that of a woman who would marry for money, offers excellent opportunities for some fine characterizations and a good cast rises to the situations. Robert Purdon gives us a most realistic portrayal of the role of Gridley, the old family servant, whose interest in the two orphan boys is most fatherly. Paul, the younger, is about to marry a woman of the world, whose past his brother knows about, but he keeps silent of it because of a clause in the father's will, depriving either son of his interest in the estate should he marry before thirty. Olive, the woman, when she finds that he will not be wealthy, immediately casts him aside, and due to the efforts of Gridley a reconciliation between the brothers and himself is effected.

A Reformation Delayed (Lubin, Jan. 31).—Julian Lamotte is the author of this single-reel drama, which is interesting throughout. It has been given a good production under the direction of Melvin Mayo and has been well acted by William J. Spencer, Francella Billington, Ronald Bradbury and Helen Wolcott. The story deals with a young society girl who becomes enamored of a young crook. She is surprised of his vocation by Dollie Dexter, his accomplice and sweetheart, and breaks off the attachment. Some time later the two crooks, who have prospered, have the entire to high society and are invited to a masquerade ball at the society girl's home. They are caught robbing the safe, but the society girl recognizes them and saves them from exposure. Later she gets them both to promise to reform and lead an honest life.

Cured (Lubin, Jan. 29).—This single-reel Billy Reeves comedy, written by Mark Swain and produced under the direction of Earl Metcalfe, has many interesting features, though few that could be called really amusing. Billy is a prosperous lawyer, who becomes envious at the easy way a doctor earns his money. When left in charge of the office for a few minutes he attempts to cure the doctor's patients with sugar powders and pockets the fees. He is discovered by the doctor's fiancée and with the aid of the doctor and her brother play a practical joke on him, in which the brother simulates death. With the disclosure of the joke the picture ends.

Wurra-Wurra (Kalem, One-Reel Comedy. Released Feb. 8).—Bud Duncan and Ethel Teare share the honors in this rollicking comedy, which is replete with funny situations and unusual settings. There is no considerable amount of plot, but the action is fast and the results are highly amusing. Bud and his old pal, Jack, find themselves on a lonely island inhabited by cannibals, and find out that Ethel is the real power behind the throne. Accordingly they set about to gain her favor. She readily accepts their attentions, and they gain a short respite from the steaming pot, but they fall into disfavor, and the pot is made ready for the stew.

The Last Shot (Two-Reel Drama Produced by Lubin for Release Feb. 8).—This is one of the most pleasing and unusual short pictures that we have seen in some time, and reflects great credit upon the author and director, George W. Terwilliger. The plot is extremely strong and readily lends itself to a striking picture. An able cast handles the various roles, and William H. Turner gives one of the finest interpretations of an Italian accused of crime that we have seen. Ormi Hawley gives her usual finished performance as Enid Lang. The story is that of a young lawyer, James Nering, and Lieutenant Thomas, who are the rivals for the hand of Enid Lang. Due to a quarrel between the two men, Nering is placed in a position to press his suit and is successful. A client of Nering, Rose La Motte, runs a disreputable roadhouse, which is to be closed by the district attorney. Nering, however, is an Italian girl whose father vows to get revenge, and, later being supposedly dead, sets evidence against La Motte. He is seen, however, by Enid and Thomas who are motoring in that vicinity. Thomas is to

leave the next morning. Enid tells Nering the next morning what she had seen, and he goes to the Italian and accuses him of the crime. A quarrel then ensues, in which he accuses Enid of having been at the roadhouse with Thomas, and the engagement is broken. Thomas returns, and confronts Nering. He accepts the challenge, and wounds Nering. He also signs a paper which entitles Nering to take his second shot at any time and at any place. Years later, when Enid and Thomas and their two boys are together, Nering appears for the last shot, but he shoots into the air when he sees how happy they are.

Ham, the Diver (Kalem One-Reel Comedy. Released Feb. 22).—True comedy and novel situations combine to make this one of the most entertaining of recent Kalem releases. Ham (Lloyd V. Hamilton) and his pal Bud (Bud Duncan), provide their usual comic antics. Ham gets a job as a diver, and Bud is to be the assistant. Pumping air and hoisting him back to earth, Ham explores the ocean's depths and Bud dutifully obeys the signals. The job becomes irksome, and when pretty Miss Flirt happens along it is entirely forgotten, and Ham is left to his fate. However, he manages to get to the surface, and Bud in the end pays the penalty for neglecting his work.

GENERAL FILM RELEASES

Monday, Feb. 14.

(Bio.) Just Gold. Dr. Bio. Reissue, No. 37.
(Ess.) The Strange Case of Mary Page, No. 4. Two parts. Dr.
(Lubin) A Song from the Heart. Dr.
(Selig) The Black Orchid. Three parts. Dr.
(Selig) Selig-Tribune, No. 13, 1916. Top.
(Vita.) You're Next. Com.

Tuesday, Feb. 15.

(Bio.) His White Lie. Two parts. Dr.
(Ess.) Gold Dust. Two parts. Dr.
(Kalem) Ham Takes a Chance. Com.

Wednesday, Feb. 16.

(Bio.) Pique. Three parts. Dr.
(Ess.) Vernon Howe Bailey's Sketch Book. Car. Com.
(Kalem) A Molar Mix-Up. Com.

Thursday, Feb. 17.

(Lubin) The Uplift. Three parts. Dr.
(Selig) Selig-Tribune, No. 14, 1916. Top.
(Vita.) One Too Many. Com.

Friday, Feb. 18.

(Kalem) The Guiding Hand. No. 17 of the "Ventures of Marguerite" Series. Dr.
(Knickerbocker Star Feature) The Child of the West. Three parts. Dr.
(Vita.) Pluck and Luck. Com.

Saturday, Feb. 19.

(Ess.) Politeness Pays. Three parts. Dr.
(Kalem) The "Hazards of Helen" Railroad Series, No. 67. "The Perilous Swing." Dr.
(Lubin) A Temporary Husband. Com.
(Selig) Making Good. Dr.
(Vita.) The Man He Used to Be. Broadway Star Feature. Three parts. Dr.

UNIVERSAL FILM RELEASES

Sunday, Feb. 13.

(Laemmle) Arthur's Last Ping. Com.
(L-K) Firing the Butler and the Butler Fired. Two parts. Com.

Monday, Feb. 14.

(Nestor) When the Losers Won. Com.
(Red Feather Photoplays) The Sphinx. Five parts. Dr.
(Unit. Special Feature) Graft No. 19. "The Harrier Transportation Trust." Two parts. Dr.

Tuesday, Feb. 15.

(Gold Seal) The Family Secret. Two parts. Com.-Dr.
(Imp) Cinders. Dr.
(Rex) The Strong Arm Squad. Dr.

Wednesday, Feb. 16.

(Animated Weekly) No. 6. Top.
(Laemmle) As Fate Decides. Dr.
(L-K) Elevating Father. Two parts. Com.

Thursday, Feb. 17.

(Powers) Building Up the Health of a Nation. Lesson 4. Edu.
(Powers) Joe Roko's Adventures. Cartoon-Com.
(Vicom) In the Slight. Three parts. Modern Dr.

Friday, Feb. 18.

(Imp) Plot and Counterplot. Two parts. Dr.
(Nestor) Filver's Dilemma. Com.
(Rex) Borrowed Plumes. Dr.

Saturday, Feb. 19.

(Bison) A Recalling Vengeance. Three parts. Animal. Dr.
(Powers) Uncle Sam at Work. No. 9. "Bureau of Weights and Measures." Edu.

MUTUAL FILM RELEASES

Sunday, Feb. 13.

(Gaumont) See America First. No. 22. Scenic.
(Gaumont) Keeping Up with the Joneses. Cartoon-Com.
(Vogue) Igorrotes' Crocodiles and a Hat Box. Com.

Monday, Feb. 14.

(Mutual Masterpicture De Luxe) Life's Blind Alley. Amer. Five parts. Dr. No. 68.
(Gaumont) The Dead Alive. Dr.
(Than.) Silas Marner. Dr.

Tuesday, Feb. 15.

(Amer.) A Modern Sphinx. Three parts. Society. Dr.
(Faistag) Ruth's Remarkable Reception. Com.

Wednesday, Feb. 16.

(Beauty) Ella Wanted to Elope. Com.
(Than.) Outwitted. Three parts. Dr.

Thursday, Feb. 17.

(Faistag) Perkin's Peace Part. Com.
(Mutual Weekly) No. 59. Top.
(Vogue) (Title not yet announced.)

Friday, Feb. 18.

(Cub) (Title not yet announced.)
(Mustang) When the Light Came. Three parts. Western. Dr.

Saturday, Feb. 19.

(Mutual Masterpicture De Luxe) Silas Marner. Than. Five parts. Dr. No. 70.

Sunday, Feb. 20.

(Gaumont) See America First. Scenic.
(Gaumont) Keeping Up with the Joneses. Cartoon.
(Beauty) The Battle of Cupidovitch. Com.

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WALLACE C. CLIFTON

Photoplay Author

SELIG POLYSCOPE CO., LOS ANGELES, CAL.



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FEATURES ON THE MARKET

PARAMOUNT PROGRAM.

DATE	PRODUCER	PLAY	STAR
Jan. 20	Famous	Nearly a King	John Barrymore
Jan. 24	Pallas	The Call of the Camberlands	Dustin Farnum
Jan. 27	Famous	The Spider	Pauline Frederick
Jan. 31	Lasky	Pudd'nhead Wilson	Theodore Roberts
Feb. 3	Lasky	Tennessee's Pardner	Fannie Ward
Feb. 7	Morocco	Madame La Presidente	Anna Held
Feb. 10	Famous	Nearly a King	John Barrymore
Feb. 14	Lasky	The Trail of the Lonesome Pine	Charlotte Walker
Feb. 17	Famous	Out of the Drifts	Marguerite Clark
Feb. 21	Lasky	Blacklist	Blanche Sweet
Feb. 24	Pallas	He Fell in Love With His Wife	Florence Rockwell
Feb. 28	Famous	Diplomacy	Marie Dore
Mar. 2	Famous	Poor Little Peppina	Mary Pickford
Mar. 6	Lasky	To Have and to Hold	Mae Murray
Mar. 9	Pallas	Ren Blais	Dustin Farnum
Mar. 13	Lasky	For the Defense	Fannie Ward
Mar. 16	Morocco	Code of Maria Gray	Constance Collier

V-L-S-B. INC.

DATE	PRODUCER	PLAY	STAR
Jan. 31	Vitagraph	A Night Out	May Robson
Jan. 31	Lubin	Souls in Bondage	Nance O'Neill
Feb. 7	Vitagraph	The Crown Prince's Double	Maurice Costello
Feb. 7	Selig	Thou Shalt Not Covet	Tyrone Power, Kathryn Williams, Eugene Bessner, and Guy Oliver
Feb. 14	Lubin	Dollars and Cents	Tom Moore and Ethel Clayton
Feb. 14	Essanay	Vultures of Society	Marguerite Clayton, Lillian Drew, E. H. Caltvert, and Ernest Naupia
Feb. 14	Vitagraph	The Writing on the Wall	Virginia Pearson and Joseph Kilgour
Feb. 21	Vitagraph	The Light of a New Day	Antonio Moreno, Charles Kent and Muriel Astor
Feb. 21	Vitagraph	Kennedy Square	Richard Buhler and Rosetta Brice
Feb. 28	Lubin	Her Bleeding Heart	Charles Richmond and Eleanor Woodruff
Feb. 28	Vitagraph	Colton, U. S. N.	Keith Bourne, Ernest Maupain, Virginia Hammond, and Marguerite Clayton
Feb. 28	Essanay	The Discard	Virginia Pearson and S. Rankin Drew
Mar. 6	Vitagraph	The Hunted Woman	Edith Storey and Evert Oertou
Mar. 20	Vitagraph	The Two-Edged Sword	

EQUITABLE RELEASES.

DATE	PRODUCER	PLAY	STAR
Feb. 7	Frohman	The Woman in 47	Alice Brady
Feb. 14	Equitable	The Question	Marguerite Leslie
Feb. 21	Equitable	The Clanton	Carlisle Blackwell
Feb. 28	Equitable	Three Pairs of Shoes	Mary Boland
Mar. 6	Equitable	The Struggle	Frank Sheridan
Mar. 13	Equitable	The Struggle	Gail Kane
Mar. 20	Equitable	Passersby	Charles Cherry
Mar. 27	Equitable	The Chain Invisible	Bruce McVie

PATHE "GOLD ROOSTER" FEATURES.

DATE	PRODUCER	PLAY	STAR
(Fitzmaurice) At Bay.	Florence Reed.	(Baibon) The Shrine of Happiness.	Jackie Saunders.
(Daily) House of Fear.	Arnold Daly and Jeanne Eagels.	(Jose) The Light That Failed.	Robert Edeson.
(Prenu) The Greater Will.	Cyril Maude and Lois Meredith.	(Jose) Collins and Lillian Tyler.	
(Daily) The King's Game.	Pearl White and Sheldon Lewis.	(Fitzmaurice) New York.	Florence Reed.
(Jose) The Beloved Vagabond.	(Colored.) Edwin Arden, Billas Milford, and Kathryn Brown Becker.	(Savage) Madame X.	Dorothy Donnell.
(To be announced) The Weavers.	To be announced.	(The Lone Trail.)	Fred Paul and Agnes Glynne.
		(Whartons) Hazel Kirke.	Pearl White, Bruce McKane, Allen Murnane and Creighton Hale.
		(Mackenzie) The Precious Packet.	Ralph Kellard and Lois Meredith.

KLEINE-EDISON FEATURE SERVICE.

DATE	PRODUCER	PLAY	STAR
Jan. 19	(Kleine) Wild Oats.	with Malcolm Duncan and Alma Hagan.	
Jan. 26	(Edison) The Innocence of Ruth.	with Viola Dana and Edward Earle.	
Feb. 2	(Kleine) The Final Curtain.	with Malcolm Duncan and Alma Hagan.	
Feb. 9	(Edison) When Love Is King.	with Carol McComas and Richard Tucker.	
Feb. 16	(Kleine) The Scarlet Road.	with Malcolm Duncan and Anna Q. Nilsson.	with Della Connor.

METRO PICTURES CORPORATION.

DATE	PRODUCER	PLAY	STAR
Jan. 3	What Will People Say?	(Helfe).	
Jan. 10	The Back Alice Brady.	Brady.	
Jan. 17	How of the Alley.	(Helfe).	
Jan. 24	Man and His Soul.	(Quality).	
Jan. 2	Cross Currents.	(Helen Ware) Fine Arts.	
	The Worst of Friends.	(Weber and Field).	
	Keystone.	Between Men.	(William S. Hart).

TRIANGLE FILM CORPORATION.

The remade twelve-reel adaptation of the Selig spectacular drama "The Spoilers," by Rex Beach was given its first public appearance at Clune's Auditorium, Los Angeles, Calif., last week, and despite the inclement weather, the S. R. O. sign was regularly displayed. This Los Angeles theater seats twenty-eight hundred people. A correspondent in Los Angeles says: "It is hard to decide just what has been added to this subject to lengthen it from nine to twelve reels, but seeing it convinces one that the story has been materially built up and many exciting scenes not in the original version, introduced. Rex Beach, the author, is shown in his study. This is said to be Mr. Beach's first, last and only appearance before the camera. Throughout the entire production there are more scenes that tend to build up the Alaskan atmosphere than were originally used, and the additions have materially strengthened the subject."

FITZMAURICE'S NIGHT EFFECTS

Some very interesting and unusual scenes of Broadway by night are shown in Pathe's "New York," adapted by Ouida Bergere from A. H. Woods's play of the same name. The cameraman was stationed on the roof of an office building and was able to film a long stretch of the "great white way." The remarkable changing electric signs which make the street unlike any other in the world are clearly shown, and the processions of trolley cars and automobile cars and automobile headlights make endless lines of light which shoot up and down like the tail of a comet. No better examples of night photography in motion pictures have ever been made.

"WHEN LOVE IS KING"

"When Love Is King," dealing chiefly with the experiences of a youthful king of one of the small countries of Europe, including his love affairs in the United States, will be released through Kleine-Edison Features, Feb. 9. Carol McComas, engaged especially for this production by Edison, does brilliant work opposite Richard Tucker, her co-star. In order that this king may marry his daughter, an American multimillionaire buys a kingdom, army, parliament, titles and all, and sets himself up as a monarch.

AMERICAN AT HOME

Spacious New Building on Chicago's Broadway Now House the Officers

CHICAGO, Ill. (Special).—American Film Company, Inc., now is "at home" in a spacious new building at 6227-35 Broadway, Chicago. At a cost of approximately \$200,000, an entire new plant has been erected in Chicago to house the American and its ever growing activities. The new structure is of brick and terra cotta, two and one-half stories in height, and each floor has an area of 9,000 square feet. Work of construction was begun April 1, 1915. President Hutchinson and his army of co-workers expected to occupy the new home some weeks before the holidays. An extensive strike, which tied up building operations in Chicago for a period of nearly two months, proved a severe blow to the hopes of moving in before Winter.

The new building houses the general office, the assembling room, the dry room, the negative room and three spacious storage film vaults. The general offices are on the second floor, facing Broadway. President Hutchinson's suite is finished in heavy dark walnut. Adjoining Mr. Hutchinson's offices is the room of Manager R. R. Nehls. Adjoining Mr. Nehls's room is Mr. Ziebarth's. These offices are finished in the same general material and design as those of Mr. Hutchinson. The year 1915 saw a tremendous increase in the output of American Film Company, Inc.

FAMOUS PLAYERS MOVE OFFICES

The executive offices of the Famous Players Film Company have been moved from the Columbia Bank Building, 507 Fifth Avenue, to the main studio at 130 West Fifty-sixth Street, New York city. At the time of the great fire which totally destroyed the old studio on Twenty-sixth Street on the night of Sept. 11, the Famous Players immediately secured the old Durand Riding Academy on Fifty-sixth Street as its principal studio, using it in conjunction with the auxiliary producing plant at Yonkers.

It is the intention of the company to make the new building its headquarters until the erection of its studio on the extensive site at 225th Street, near Broadway, title to which was acquired by the Famous Players last Summer.

PHOTOPLAY AUTHORS REAL AND NEAR

By WILLIAM LORD WRIGHT

Our readers are invited to correspond with Mr. Wright.—ED.

The latest institution of learning to announce a course of photoplay writing is Columbia University. The prospectus follows: "This course aims to equip the student with a knowledge of the new dramatic possibilities, as well as the mechanical limitations of the photoplay; the specific demands and the tastes of the typical audience as conditioned by time and place of performance; and the technique of scenario writing. Each student is expected to confer regularly with the instructor for criticism of scenarios. The course includes a visit to a studio." The course is in charge of Prof. V. O. Freeburg, who has written a book on the Elizabethan drama. Feature films will be shown in the classroom and in discussing the pictures, queries will be propounded. A Columbia College course of photoplay authors will not be worth the tuition. No college can teach the art of script writing. If Columbia College would arrange for lectures from recognized directors of photoplay production, and from editors of long experience in judging photoplay scripts, the value of such a course might be greatly enhanced. Until this action is taken the best instruction we know of is frequent visits to the motion picture theaters where productions can be studied not for entertainment but for methods of presentation. And what benefit a visit to a studio will result in is a mystery. We can enumerate a lengthy list of successful writers of photoplays who never saw the exterior of a motion picture studio. It is the plot that counts, not visits to motion picture studios where the casual visitor learns but little of real value.

Should Feel Gratiified

"You should feel very gratified every week for the fact that you give many valuable and helpful suggestions to those who turn to your columns as soon as *The Mirror* arrives," writes Ray McRay. "I thank you for all benefits received and beg to ask you if you agree to the fact that, after working many weeks on a script that brings the producer a big return, the author ought to receive a small royalty, instead of a hundred a reel outright. One large company pays no royalties, another informs me they pay royalties to noted authors only. Now would it be a small thing to do when submitting a script to such a concern to type in below the title 'Author of —' name of a feature script accepted by a noted concern and not yet released?" In time, we think the royalty system of payment may come into more general usage. Remember, however, that the author is taking a chance on royalty. To lug in an old saying: "A bird in the hand is worth two in the bush." Isn't a hundred dollars a reel in the bank better than imaginary profits. Supposing that feature film fails to prove popular and the returns to the manufacturer fail to cover expenses, where, then, would your royalty be? And again, there is something in professional confidence. No author has a right to type on his scripts the names of plays he has sold to manufacturers and which plays have not yet been released. There is rivalry in the film game just as in any other game of life. No manufacturer will be pleased to learn that an author to whom he has paid out his money for an idea, is telling all the other fellows about it!

An Interesting Statement

Thomas H. Ince, the motion picture producer, recently wrote a reply in the Los Angeles newspapers to an article written by George H. Broadhurst, the playwright, on the subject, "What's the Matter With the Theater." In which Mr. Broadhurst is said to have taken several verbal slams at the motion picture art. Mr. Ince gives interesting statements which will be read by all photoplay authors, real and near. He says in part: "Obviously, Mr. Broadhurst is utterly dissatisfied because the members of his profession are not being widely pursued by the motion picture producers, as are the stars of the stage. Furthermore, he appears very confident that pursuit of them in time will have begun. I am not quite as confident. Principal among my reasons for not thinking so is that the name of an author means practically nothing to a motion picture production. People don't flock to the theater just because the play

is the work of this, that, or the other author. They are not guided in their judgment by the 'by-line.' Hence, why should motion picture producers make flattering offers to 'John Doe, playwright,' just with a view to enhancing the value of a certain production by advertising that it has been written by 'John Doe.' The name of an author isn't worth a nickel to me, unless the author is capable of delivering the goods. Assume he does deliver the goods. His name is 'in precious to me—but only on a contract. It is not valuable, I maintain, as a drawing card.'"

Three Classes

"There are three classes of literary talent," continues Mr. Ince, "which the motion picture producer can and should find use for: the writer who can supply the plot, which is the backbone of every scenario, the writer who can supply what is known as the continuity, but who cannot supply the plot, and the writer who can supply both. This brings us to a discussion of the difference existing between those who write for the stage and those who write for the screen. A vast majority of the successful writers for the screen, it is admitted, never enjoyed a reputation as successful writers for the stage. They have learned to discriminate between the two mediums of entertainment by association with the motion picture art. There has been the success coming from experience. A writer for the stage, a playwright, the world would call him, offered me two of his plays, successes of the stage, and expected I would purchase them for screen adaptations. I could have obtained them for an exceedingly small amount, but for my purpose they weren't worth the paper they were written on."

Another Experience

"Another successful playwright approached me recently with the plot of what was expected would be a wonderful motion picture production in five or six reels. Actually there was barely enough material with which to make a reel and a half. Which meant that if I had purchased what he offered I would have had to supply the material for three and a half reels from other sources. The explanation for this lies in the fact that the writer for the stage, in attempting to turn out material for the screen, is fooled by his dialogue. Dialogue isn't action and his failure thoroughly to appreciate the necessity of action on the screen results in his repeated failure to provide available motion picture manuscripts. Then, too, he neglects to realize that the motion picture demands many more situations than does the stage play. The writer who provides the producer with a script whose production bids fair to prove successful is, I think, being adequately compensated for his work. As an illustration I might cite the case of additional compensation in which one of my staff scenario writers figured. He is C. Gardner Sullivan, the author of 'Peggy,' in which Miss Billie Burke is starred. The completed working manuscript which he submitted was flawless technically, and each scene was made according to the continuity prescribed therein. Sullivan is due for a generous bonus."

A Few Comments

Mr. Ince's remarks, particularly in the classification of the script, is worthy of more extended comment. He classes them as: the writer who can supply the plot; the writer who can supply the continuity, but who cannot supply the plot, and the writer who can supply both. The first is more often known as the "synopsis only" writer—one having talent for plotting but who lacks technique; the second refers, we think, to the staff writer who is an adept at technique but whose own work through long service has lost fresh originality; the third in the classification, and the writer most to be desired and envied is the man or woman who can furnish an original and correct working script. Many authorities in Filmoland will differ with Mr. Ince in his statement that the name of the writer amounts to little. Publishers of books and magazines will tell you a different story and, to our mind, the names of Rex Beach, Mary Roberts Rinchart, Booth Tarkington, and the rest, possess advertising and drawing power. Each of the more successful writers have a certain following more or less large. These admirers of a particular writer's work will frequently flock to a theater to see the film dramatization.

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